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THE

TRACHINIAE

OF

SOPHOCLES

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THE

TRACHINIAE

OF

SOPHOCLES

WITH A COMMENTARY
ABRIDGED FROM THE LARGER EDITION

OF

SIR RICHARD C. JEBB, LITT.D.

BY

GILBERT A. DAVIES, M.A.

CAMBRIDGE
AT THE UNIVERSITY PRESS
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PREFACE

IN preparing this abridgment I have endeavoured to follow the lines laid down by my predecessors in the volumes which have already appeared. In doubtful cases it has been my aim to omit too little rather than too much.

I have to thank my friend Mr R. K. Gaye for putting at my disposal Sir R. Jebb's unpublished corrections.

G. A. D.

April, 1908.

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INTRODUCTION

§ 1. It has been the fortune of the *Trachiniae* to provoke a singular diversity of judgments. Dissen and Bergk refer the play to a period when the powers of Sophocles were not yet fully matured. Bernhardy regards it as a mediocre production of declining age. Schlegel, in his Lectures on Dramatic Literature, goes further still; he pronounces the piece unworthy of its reputed author, and wishes that the responsibility for it could be transferred from Sophocles to some feebler contemporary,—his son, for instance, the 'frigid' Iophon. Yet there has never been a lack of more favourable estimates. In the very year when Schlegel was lecturing at Vienna (1808), Boeckh pointed out the strong family likeness between this and the other six plays; A. Jacob made a direct reply to Schlegel's censures; and Godfrey Hermann said that, whatever faults the work might have, at any rate both the spirit and the diction were unmistakably those of Sophocles. During the last half century, with the growth of a better aesthetic criticism in relation to all things Hellenic, a sense of the great beauties in the *Trachiniae* has decidedly prevailed over the tendency to exaggerate its defects; indeed, the praise bestowed upon it, in these latter days, has sometimes perhaps been a little too indiscriminate. The play is in fact an exceptionally difficult one to appreciate justly; and the root of the difficulty is in the character of the fable.

Divergent views of the *Trachiniae*. Difficulty of judging it rightly.

§ 2. The Argive legends are those which best preserve the primitive Dorian conception of Heracles. They are alloyed, indeed, with later elements, of a political origin. Thus, in order that the Dorian conquerors might have some hereditary title to the land, Heracles was made the son of Alcmena, and, through her, a scion of the Perseidae; Tiryns was his heritage, of which he had been despoiled. Again, the struggles between Argos and Sparta for the headship of Peloponnesus have a reflex in those wars which the Argive Heracles wages in Elis or Messenia. But, when such elements have been set aside, there remains the old-Dorian hero, slayer of monsters, purger of the earth, who triumphs over the terrors of Hades, and brings the apples of immortality from the garden of the Hesperides.

The Heracles myth.—Argive legends.

The Heracles of the Argive legends embodies a sterner ideal than the Homeric Achilles; one in which there is less of spiritual charm and of flexible intelligence, but which has a moral grandeur of its own; we might say that relatively to the Ionian view of life it is as the Hebraic ideal to the Hellenic. And this ideal may rightly be called 'Dorian,' in the sense that it presumably represents a conception of the primitive Dorian folk, bearing a general stamp which can be traced in historical expressions of the Dorian nature.

The Boeotian legends concern the birth, childhood, and youth of Heracles. Argive tradition claimed his manhood; and this claim could not be ignored. Nor was it disputed that he sprang from the Argive Perseidae. The Boeotians sought only to reconcile his Argive lineage with a belief that he was born at Thebes. Alcmena, his mother, is the daughter of Electryon, king of Mycenae: she is betrothed to her first-cousin Amphitryon, son of Alcaeus, king of Tiryns. Amphitryon accidentally kills his uncle, Electryon, and flies, with Alcmena, to Thebes. She requires him, as the condition of their union, to avenge her on the Taphii in western Greece, who have slain her brothers. He sets forth from Thebes to do so. Just before his triumphant

Boeotian legends.

return, Zeus visits Alcmena in his likeness, and becomes the father of Heracles. Amphitryon was originally a Theban hero; but the Thebans made him an Argive in order that they might make Heracles a Theban.

His last act at Thebes is that which he does in the madness sent on him by Hera,—the slaughter of the children borne to him by Megara, daughter of Creon. This Theban tradition was another compromise with Argive legend, which claimed his best years for the twelve labours. How, then, was he to be severed from Thebes, the home of his youth? He must be forced to fly from it, as blood-guilty—the guilt being excused by Hera's visitation. Further, Thebes had to account for the non-existence of Theban nobles claiming a direct descent from him. Therefore he slew his Theban children.

Thessalian legends.

Lastly, there are the Thessalian legends. These belong especially to Trachis, the chief town of Malis, and to the neighbouring region of Mount Oeta. Here, too, there is an element of disguised history; Heracles is the friend of Dorians; he works for the honour of Apollo, the god of the Thessalo-Delphic amphictyony; he conquers aliens, like Cycnus, or establishes good relations with them, as with the Trachinian king Ceÿx. But the spirit of an older conception animates one part of the Thessalian legend,—the hero's fiery death on the summit of Oeta, when Zeus receives him into heaven.

Heracles in the Homeric poems.

§ 3. The Homeric poems contain only incidental allusions to Heracles, who is associated with the generation before the Trojan war. We hear that he was born at Thebes, being the son of Zeus and Alcmena. His life-long foe, the goddess Hera, defrauded him of his inheritance, the lordship of Argos, by ensnaring Zeus into a promise that this dominion should be held by Eurystheus[1]. Heracles performed labours (ἄεθλοι) for Eurystheus, whose commands were brought by the herald Copreus: but only one

[1] *Iliad* 19. 95—136.

of these tasks is specified,—viz., the descent in quest of 'the dog of Hades[1].' He delivered Laomedon, the father of Priam, from the sea-monster (κῆτος) sent by the angry gods; and, when the false king withheld the due reward, he sacked Troy. Returning thence, he was driven by storms to Cos[2]. Further, he made war on Pylos, killing the Neleidae, Nestor's brethren, and wounding the immortals, Hera and Hades, who opposed him[3]. Under his own roof he slew his guest Iphitus; but no motive is assigned by the Homeric poet. The victim's father, Eurytus, king of Oechalia (in Thessaly), is not attacked or killed by Heracles; he is more quietly despatched by Apollo, who is jealous of his skill in archery[4]. The Homeric weapon of Heracles is the bow; there is no mention of the club. His Homeric wife is Megara, daughter of Creon. Finally he dies, 'subdued by fate and by the wrath of Hera[5].'

Speaking generally, we may say that in the *Iliad* and the *Odyssey* the Dorian hero is a foreign person; and the Homeric notices make us feel how difficult it would have been for epic poetry, working in the Homeric spirit, to treat the story of Heracles as a whole. His acts are too incoherent to derive a properly epic unity from his person,—such an unity as the *Odyssey*, for example, derives from the person of Odysseus. The original Dorian legend of Heracles had, indeed, the unity of a moral idea; but that is not enough for an epic.

Other epic writers.

§ 4. Little is known of the efforts made to solve this poetical problem. The Dorian Peisander, of Cameirus in Rhodes, is named as the author

[1] Labours for Eurystheus, *Il.* 8. 363, *Od.* 11. 622: Copreus, *Il.* 15. 639: 'the dog of Hades' (first called Cerberus in Hes. *Th.* 311), *Il.* 8. 368.

[2] The κῆτος, *Il.* 20. 144—148: sack of Troy, 5. 638—642: Cos, 15. 28.

[3] War against Pylos, *Il.* 11. 690—693: wounding of Hera and Hades, 5. 392—397.

[4] Iphitus, *Od.* 21. 22—30: Eurytus, 8. 223—228.

[5] The bow, *Il.* 5. 393, *Od.* 8. 225, 11. 607: Megara, *Od.* 11. 269: Death of Heracles, *Il.* 18. 117—119.

of an epic poem on Heracles, a *Heracleia*; and the Ionian Panyasis of Halicarnassus, *circ.* 480 B.C., also composed a *Heracleia*, in no less than fourteen books.

But to minds in sympathy with Homeric epos it would be evident that there was another way of dealing with the theme of Heracles; a way different from that of Peisander, and still more different from that of Panyasis. Some one episode might be singled out from the mass of legends, and developed by itself, as an epic on a small scale. Hesiod and the Hesiodic school worked thus; they produced, for instance, the *Marriage-feast of Ceÿx*, relating how Heracles was entertained by that king of Trachis; the *Aegimius*, turning on the league of Heracles with that Dorian prince; and the extant *Shield of Heracles*, concerning his fight with Cycnus.

The *Capture of Oechalia*.

A notable epic of this class was the *Capture of Oechalia*, Οἰχαλίας ἅλωσις, ascribed to the Ionian Creophylus of Samos, whom tradition called the friend, or even the son-in-law, of Homer. An epigram of Callimachus[1] attests the fame of this poem, which was probably as old at least as the eighth century B.C., and must have had the genuine ring of Homeric epos. The subject was the passion of Heracles for Iolè, and the war which, in order to win her, he made on Oechalia, the city of her father Eurytus, which was placed, as by Sophocles, in Euboea. It is not known whether this epic introduced Deianeira, the envenomed robe, and the hero's death on Mount Oeta. But in any case it must have been one of the principal sources from which Sophocles derived his material.

Lyric poets on Heracles. Archilochus.

§ 5. Lyric poetry also, from an early time, had been busied with these legends. The Ionian Archilochus (*circ.* 670 B.C.) composed a famous hymn to the victorious Heracles. It was known as the

[1] *Epigr.* 6:

Κρεωφύλου πόνος εἰμί, δόμῳ ποτὲ θεῖον Ὄμηρον
δεξαμένου· κλαίω δ' Εὔρυτον, ὅσσ' ἔπαθεν,
καὶ ξανθὴν Ἰόλειαν· Ὁμήρειον δὲ καλεῦμαι
γράμμα· Κρεωφύλῳ, Ζεῦ φίλε, τοῦτο μέγα.

καλλίνικος[1], and was a counterpart, at the Olympian games, of 'See, the conquering hero comes,'—being sung at the evening procession in honour of a victor, if no special ode had been written for the occasion. But it was in the choral form, a distinctively Dorian creation, that lyric poetry rendered its loftiest tributes to the son of Alcmena. Stesichorus of Himera, a city in which Dorian and Chalcidic elements were blended, gave the spirit of Homeric epos to his choral hymns (*circ.* 620 B.C.). Into this new mould he cast three exploits of Heracles,—the triumphs over Geryon, Cycnus, and Cerberus[2]. Pindar's range of allusion covers almost the whole field of the hero's deeds; but it is in the first Nemean ode that the original significance of the legend is best interpreted. When the infant has strangled the snakes sent by Hera, the Theban seer Teiresias predicts his destiny; how he shall destroy 'many a monstrous shape of violence' on land and sea; subdue the men 'who walk in guile and insolence'; beat down the Earth-born foes of the gods; and then, for recompense of his great toils, win everlasting peace in the blest abodes, and, united to Hebè, 'dwell gladly in the divine home of Zeus[3].'

Stesichorus.

Pindar.

For readers of the *Trachiniae* this lyric literature has one point of peculiar interest. It is there that we can first trace the association of Heracles with Deianeira.

Deianeira associated with Heracles.

Pindar, in a lost poem,—of what class, is unknown,—told the story somewhat as follows[4]. Heracles, having gone down to Hades for Cerberus, there met the departed Meleager, who recommended his sister Deianeira as a wife for the hero. On returning to the upper world, Heracles went at once to Aetolia,

[1] In Pindar *Ol.* 9. 2 καλλίνικος ὁ τριπλόος, since the burden was thrice repeated. Bergk, *Poet. Lyr.* II. p. 418 (4th ed.).

[2] Bergk, *Poet. Lyr.* III. p. 207.

[3] Pind. *Nem.* 1. 60—72.

[4] Schol. on *Iliad* 21. 194. The schol. on *Il.* 8. 368 probably has the same passage in view when he quotes Pindar as saying that Cerberus had a hundred heads.

where he found that Deianeira was being wooed by the river-god Acheloüs. He fought with this formidable rival,—who wore the shape of a bull,—and broke off one of his horns. In order to recover it, Acheloüs gave his conqueror the wondrous 'cornucopia' which he himself had received from Amaltheia, daughter of Oceanus. Heracles presented this, by way of ἕδνα or 'bride-price,' to Oeneus[1], and duly received the hand of the king's daughter.

Long before Pindar, Archilochus had related how Heracles overcame the tauriform suitor[2], and won the fair maiden; how, after their marriage, Heracles and Deianeira dwelt with Oeneus at Calydon, until they were obliged to leave the country, because Heracles had accidentally slain the king's cupbearer; and how, at the river Evenus, the Centaur Nessus offered insult to the young wife, and was slain by her husband[3]. It may be added that the prose mythographer Pherecydes (*circ.* 480 B.C.) had told the story of Deianeira[4].

Heracles in drama.

§ 6. Such, then, was the position of the Heracles-myth at the time when Attic Tragedy was advancing to maturity. This legend had become the common property of Hellas; and its primitive meaning had been, to a great extent, overlaid by alien additions or embellishments. Particular episodes had been successfully treated in epic poetry of the Homeric or Hesiodic school, and also in lyrics, both Ionian and Dorian. But the whole legend had not been embodied in any poem which took rank with the foremost creations of the Greek genius.

Comedy.

As a person of drama, Heracles made his first appearance in Comedy. It was the Dorian Epicharmus who, in the first half of the fifth century B.C., thus presented the Dorian hero to Syracusan audiences. One of

[1] Strabo 10, p. 458.

[2] Schol. *Il.* 21. 237.

[3] Schol. Apoll. Rhod. 1. 1212: Dion Chrys. or. 60.

[4] This appears from schol. Apoll. 1. 1213 (frag. 38 of Pherecydes in Müller, *Frag. Hist.* 1. p. 82): and might have been inferred from the reference of Pherecydes to Hyllus (schol. *Trach.* 354, fr. 34 *ap.* Müller).

the pieces concerned Heracles in quest of the Amazon's girdle; another dealt with his visit to the jovial Centaur Pholos[1]. The Dorians of Sicily, though Dorian to the backbone in most things, had a strain of humour and vivacity which tempered the seriousness of their race; in this instance, it was much as if an Irish dramatist of English descent had applied a similar treatment to St George and the dragon.

That Ionians should feel the grotesque side of Heracles, was natural enough. Aristophanes tells us that this hero had become a stock-character of Attic comedy, and claims credit for having discarded him :—

'It was he that indignantly swept from the stage the paltry ignoble device
'Of a Heracles needy and seedy and greedy, a vagabond sturdy and stout,
'Now baking his bread, now swindling instead, now beaten and battered about[2].'

Satyr-drama.

Several comedies on Heracles are known by their titles, or by fragments. His powers of eating and drinking seem to have furnished a favourite point. He also figured much in satyr-drama,—a kind of entertainment which welcomed types of inebriety. Sophocles himself wrote a *Heracles at Taenarum*,—a satyr-play on the descent to Hades for Cerberus,—in which the Chorus consisted of Hēlots[3]. His contemporaries, Ion of Chios, and Achaeus, wrote each a satyr-play called *Omphalē*, depicting Heracles in servitude to the Lydian task-mistress. In Ion's piece, he performed prodigies with a 'triple row of teeth,' devouring not merely the flesh prepared for a burnt-offering, but the very wood and coals on which it was being roasted[4]. Even in the *Alcestis*, we remember, the inevitable moment arrives when this

[1] Ἡρακλῆς ὁ ἐπὶ τὸν ζωστῆρα: Ἡρακλῆς ὁ παρὰ Φόλῳ. Cp. Bernhardy, *Gk Lit.* II. pt 2, p. 529.

[2] *Pax* 741 ff., translated by Mr B. B. Rogers.

[3] Nauck, *Trag. Frag.* p. 178 (2nd ed., 1889).

[4] For the Ὀμφάλη of Achaeus, see Nauck *op. cit.* p. 754: for that of Ion, p. 735, esp. fragments 28, 29, 30.

guest, too hospitably entertained, fills the house with 'discordant howls[1].'

Tragedy.

§ 7. Recollecting such traditions of the theatre, we cannot wonder if Tragedy was somewhat shy of Heracles. At the best, the legend was difficult to manage,—even more difficult for tragic drama than for epic narrative. And the difficulty was greatly increased, now that the essential difference between this hero and the ordinary persons of tragedy had been brought into relief by frequent burlesques.

Aeschylus, indeed, in the *Prometheus Unbound*, introduced Heracles, who loosed the bonds of Prometheus; and then Prometheus described the route by which his deliverer must journey from the Caucasus to the Hesperides[2]. It was a harder matter to take the legend of Heracles as the basis of a tragedy. There are only two such experiments of which we have any clear or definite knowledge. One is the *Mad Heracles* of Euripides. The other is the *Trachiniae* of Sophocles.

The *Mad Heracles* of Euripides.

Euripides has taken his subject from the Boeotian legend. Heracles, visited with madness by Hera, slays his children,—in whose fate the Attic poet involves Megara, probably because, with his plot, it was not easy to dispose of her in any other way. Now, as we saw, this Theban story was framed to explain why Heracles, in early manhood, forsook Thebes for Argolis. The murder is discordant with the general tenour of the Heracles myth, and the discord is but thinly concealed by the resort to Hera's agency. For Euripides, however, this very discord was an attraction. It allowed him, by a bold change of detail, to put a new complexion on the whole story. That change consisted in placing the terrible deed of Heracles not before, but after, his labours for Eurystheus.

[1] Eur. *Alc.* 760 ἄμουσ' ὑλακτῶν.

[2] Strabo 4, p. 183.

The plot is briefly as follows. Heracles has long been absent from Thebes, toiling for Eurystheus; and it is known that he is now engaged in the supreme ordeal,—the quest of Cerberus. Meanwhile a certain Lycus from Euboea becomes master of Thebes, and slays Creon. Megara, her three sons, and the aged Amphitryon, are also doomed by him. They are about to die, when Heracles suddenly returns from the nether world, and kills Lycus. He then holds a sacrifice, to purify the house. While engaged in it, he is stricken with madness. He slays Megara and his children. On recovering his senses, he resolves to commit suicide. But Theseus appears,—the king of Athens whom Heracles has just delivered from Hades. Theseus combats his resolve, offering him an honourable refuge in Attica. Heracles at last accepts the offer, and departs with his friend.

This, then, is the goal of the great career; this is the result of the strength given by a divine sire, and spent in benefiting men. The evil goddess of Heracles triumphs utterly; at the very moment when his labours are finished, and when, as the old faith taught, his reward was near, he is plunged into an abyss of misery. He passes from our sight, to hide the remainder of his days in the seclusion of a land not his own. Yet, even in this extremity, he has given a proof of strength; he has had the courage to live. He has taught us that, though the mightiest human efforts may end in outward failure, yet no man, if he be true to himself, need suffer moral defeat. Zeus has been faithless to his human son, and Hera's infra-human malevolence has prevailed; but one consolation for humanity remains.

Such is the new reading of the Heracles myth which Euripides has propounded; with admirable power and subtlety, though scarcely with complete artistic success. His interpretation, though full of a deep suggestiveness, is, in fact, too modern for the fable on which it is embroidered.

§ 8. There is no external evidence for the date of the *Mad Heracles*; but internal evidence tends to show that the play probably belongs to the years 421—416 B.C.[1] The date of the *Trachiniae* is also unattested. But some traits of the work itself appear to warrant us in placing it among the later productions of the poet[2]; if rough limits are to be assigned, we might name the years 420 and 410 B.C. It has been held that the bold example of Euripides, in making Heracles the subject of a tragedy, induced Sophocles to do likewise[3]. As to this view, we can only say that it is quite possible, but that there is absolutely no proof of it. On the other hand, one thing is certain: the *Trachiniae* exhibits a conception and a treatment fundamentally different from those adopted in the *Mad Heracles*.

The *Trachiniae* of Sophocles.

Two principal elements enter into the mythic material used by Sophocles. The first is the Aetolian legend of Deianeira, whom Heracles rescues from Acheloüs, and in whose defence he slays the Centaur Nessus. This part of the subject had been treated by Archilochus and Pindar. The second element is the Thessalian legend which set forth the love of Heracles for Iolè,—his murder of Iphitus, leading to his servitude under Omphalè,—his capture of Oechalia,—and his death upon Mount Oeta. Here the epic *Capture of Oechalia* was presumably the chief source. Pherecydes and Panyasis were also available. Hesiodic poems, such as the *Marriage-feast of Ceÿx*, may have supplied some touches. Ion of Chios, too, had written a drama called *Eurytidae*[4], but its scope is unknown. Nor can we say whether Sophocles was the first poet who brought the Aetolian and the Thessalian legend into this connection. The Argive and Boeotian legends are left in the background of the *Trachiniae*; they appear only in a few slight allusions.

The two mythic elements.

[1] Wilamowitz, Eur. *Her.* vol. I. pp. 340 ff.
[2] See below, § 17. [3] Wilamowitz, *op. cit.* p. 383.
[4] Nauck, *Trag. Frag.* p. 734.

In the fifth century B.C., poets were as yet untrammelled by any artificial canon of chronology, such as later mythographers introduced into the legends concerning Heracles. They could use the largest freedom in combining local legends of Heracles, so long as they were careful to preserve the leading features of the myth. We have seen that Euripides, when in his *Mad Heracles* he placed the madness *after* the labours, was making an innovation which deranged the whole perspective of Theban and Argive legend; so much so, that the Alexandrian mythographers, deferential to the Attic dramatists in much, never followed Euripides in that.

Freedom of the fifth century poets.

Sophocles has made no change of similar importance. Yet his way of arranging the fable differs in one material respect from that of the later compilers. They, as we have seen, place the marriage of Heracles with Deianeira very late in his career—after his labours for Eurystheus, and after most of his other deeds also. Sophocles puts the marriage much earlier,—so early, that Deianeira speaks as if it had preceded most, or all, of the hero's labours. Sophocles could do this, because he felt himself free to ignore the Theban legend of the hero's marriage to Megara.

Sequence of events in the *Trachiniae*.

§ 9. The outline of the whole story, as Sophocles conceived it, can now be traced with clearness sufficient, at least, to explain the hints scattered through the play.

The antecedents of the plot.

1. Heracles is born at Thebes (v. 116), and comes thence (v. 509), in early manhood, to Pleuron, where he wins Deianeira. We are not told whither he was taking his bride, when they met Nessus (v. 562). Since Megara is ignored, there is nothing to exclude the supposition that he was returning to his home at Thebes.

2. Constrained by Hera's wrath, he performs the labours for Eurystheus (v. 1048). The home of his family is now at Tiryns.

3. He visits Eurytus at Oechalia in Euboea (v. 262); who discountenances his passion for Iolè (v. 359)[1].

4. He goes on various campaigns, including that against the Giants (1058 ff.).

5. He slays Iphitus (the son of Eurytus), who was then his guest at Tiryns. The lapse of some considerable time since his visit to Eurytus is implied by the word *αὖθις* (v. 270).

Heracles, with Deianeira, his children, and his mother Alcmena, is now forced to leave Tiryns. They are given a new home at Trachis by its king, Ceÿx (v. 38).

6. As a punishment for the treacherous murder of Iphitus, Zeus dooms Heracles to serve Omphalè, in Lydia, for a year (v. 274). Heracles goes forth from Trachis, leaving his family there (v. 155). They do not know his destination. During his absence, some of his children return with Alcmena to Tiryns; others are sent to his old home at Thebes (1151 ff.).

7. The year with Omphalè being over, he sacks Oechalia (v. 259).

We are now prepared to follow the plot of the drama itself.

§ 10. The scene is laid before the house at Trachis.

Analysis of the play. I. Prologue: 1—93.

Deianeira is alone with a female slave, an old and attached domestic, who has been the nurse of her children. Communing with her own thoughts, rather than directly addressing her attendant, the wife of Heracles recalls the sorrows which have been her portion from youth upwards,—culminating now in a terrible anxiety concerning her absent lord. It is fifteen months since he left home; but no tidings have come from him. And she feels almost sure that something is amiss, when she thinks of a certain tablet which he left with her...

Here the aged Nurse ventures to interpose. Deianeira has

[1] The oblique *ἁλοίτο* in v. 268 leaves an ambiguity. If the word used by Eurytus to Heracles was *ἔρραλον*, the labours for Eurystheus were over. But if it was *ἁλεῖ*, they were still in progress. The second supposition gives more force to the passage.

several sons; why should not one of them,—Hyllus, for example, the eldest,—go in search of his father?

Just then Hyllus himself is seen approaching, and in haste; for he has news to tell. Heracles is, or soon will be, in Euboea, warring against Oechalia, the city of Eurytus. During the past year he has been in servitude to Omphalè, a Lydian woman.

Deianeira then tells her son the purport of the tablet to which she had previously alluded. It contains an oracle, which shows that this war in Euboea must decide the fate of Heracles; he will die; or he will thenceforth live in peace.

Hyllus at once resolves to join his father in Euboea, and departs for that purpose.

Parodos: 94—140.

The Chorus now enters: it consists of fifteen Trachinian maidens, full of kindly sympathy for the Aetolian princess whom a strange destiny has brought to dwell among them. Invoking the Sun-god, they implore him to reveal where Heracles now is. Deianeira, they hear, is pining inconsolably. Fate vexes, while it also glorifies, her husband; but he is not suffered to perish. Let her keep a good courage: sorrow comes to all mortals, but joy also, in its turn; and Zeus is not unmindful of his children.

II. First episode: 141—496.

Deianeira sadly replies that the young maidens cannot measure such trouble as hers; may they ever be strangers to it! But they shall know her latest and worst anxiety. When Heracles left home, he told her that, if he did not return at the end of fifteen months, she must account him dead. He even explained how his property was to be divided in that event. But, if he survived the fifteenth month, then he would have a peaceful life. Such was the teaching of an oracle which he had written down at Dodona. And the fulfilment of that oracle is now due...

A Messenger is seen coming; the wreath on his head be-

tokens glad tidings. Heracles lives, is victorious, and will soon come home. Lichas, the herald, has already arrived; but the excited Trachinians, thronging around him, have retarded his progress towards the house.

With an utterance of thanksgiving to Zeus, Deianeira calls upon the maidens of the Chorus and the maidens of her own household to raise a song of joy.

The Chorus respond with a short ode, in the nature of a paean.

205–224. Before it ceases, Lichas is in sight; a train of captive Euboean women follows him.

In reply to the eager questions of his mistress, Lichas says that Heracles is now at Cape Cenaeum in Euboea, engaged in dedicating a sanctuary to Zeus. These maidens are captives, taken when Oechalia was destroyed: Heracles chose them out 'for himself and for the gods.'

And then Lichas tells how Heracles has been employed during the past fifteen months; how, for a year, he was the slave of Omphalè; and how, when freed, he avenged that disgrace upon its ultimate author, Eurytus. Heracles himself, the herald adds, will soon arrive.

Deianeira rejoices, though a shadow flits across her joy as she looks at the ill-fated captives: may Zeus never so visit *her* children!

Among these captives, there is one who strangely interests her; the girl's mien is at once so sorrowful and so noble. She questions her; but the stranger remains silent. 'Who is she, Lichas?' But the herald does not know,—indeed, has not cared to ask. Deianeira then directs him to conduct the captives into the house.

She herself is about to follow him, when the Messenger, who had first announced the herald's approach, begs to speak with her alone.

He tells her that Lichas has deceived her. The mysterious maiden is no other than Iolè, the daughter of Eurytus. A

passion for Iolè was the true motive of Heracles in destroying Oechalia. Eurytus had refused to give him the maiden. Lichas himself had avowed this to the Trachinians.

Lichas now re-enters, to ask for Deianeira's commands, as he is about to rejoin his master in Euboea. Confronted with the Messenger, and pathetically adjured by Deianeira, he confesses the truth. Heracles has an absorbing passion for Iolè; and, indeed, he gave no command of secrecy. But Lichas had feared to pain his mistress: let her pardon him; and let her bear with Iolè.

Deianeira requests Lichas to accompany her into the house. He is to take a message from her to Heracles, and a gift.

First stasimon. 497—530.

In the ode which follows, the Chorus celebrates the resistless power of Love,—the power which now threatens Deianeira's peace, and which, in long-past days, brought Heracles to contend for her with Acheloüs. The short but vivid picture of that combat has a singular pathos at this moment of the drama.

III. Second episode: 531—632.

Deianeira reappears. She has had time now to feel what it will be to live under the same roof with the young and beautiful girl to whom her husband has transferred his love; but she harbours no angry or cruel thoughts. Her sole wish is to regain the heart of Heracles. And a resource has occurred to her. Long ago, when Heracles was taking her from Aetolia, they came to the river Evenus, where the ferryman, the Centaur Nessus, carried her across. He insulted her, and Heracles shot him with an arrow. As he lay dying, he told her that, if she wished to possess a love-charm by which she could always control the love of Heracles, she had only to collect some of the blood from his wound. She had done so, and had preserved her treasure, according to the Centaur's direction, in a place secluded from the warmth of sun or fire. She had now applied this love-charm to the inner surface of a festal robe, which she will

send as her gift to Heracles. She brings with her a casket, in which she has placed the robe.

Lichas appears, ready to depart, and receives the casket, sealed with Deianeira's signet. She had vowed, she tells him, to send her lord this robe, whenever she should hear of his safety, in order that he might wear it on the day when he made a thank-offering to the gods. Therefore Heracles must not put it on, or produce it, before that day.

The herald promises fidelity, and departs.

In a joyous strain, the Chorus express their bright hope. The dwellers on the coasts and hills of Malis will soon welcome the long-absent hero; and he will come home full of rekindled love for his true wife.

Second stasimon: 633—662.

But Deianeira now returns to them in an altered mood. A strange thing has happened. In applying the love-charm to the robe, she had used a tuft of wool, which she had then thrown down in the courtyard of the house. After a short exposure to the sun's heat, this tuft of wool had shrivelled away, leaving only a powder. And she remembers that the arrow which slew Nessus was tinged with a venom deadly to all living things. She fears the worst. But she is resolved that, if any harm befalls Heracles, she will not survive him.

IV. Third episode: 663—820.

The Trachinian maidens are speaking faint words of comfort, when Hyllus arrives from Euboea.

He denounces his mother as a murderess. He describes how Heracles, wearing her gift, stood forth before the altar; how, as the flames rose from the sacrifice, the robe clung to him, as if glued, and spasms began to rend his frame; how, in the frenzy of those awful agonies, he slew Lichas; and how, at last, he was laid in a boat, and conveyed to the shore of Malis. He will soon be at the house,—alive, or dead.

The son ends with terrible imprecations on his mother. She goes into the house without a word.

'Behold,' cry the Chorus, 'how the word of Zeus has been fulfilled; for the dead do indeed rest from labour.

Third stasimon: 821—862.

The malignant guile of Nessus has found an unconscious instrument in Deianeira. And the goddess Aphroditè has been the silent handmaid of fate.

A sound of wailing is heard within: the aged Nurse enters.

V. Fourth episode: 863—946.

Deianeira has slain herself with a sword; bitterly mourned, now, by her son Hyllus, who has learned, too late, that she was innocent.

The Trachinian maidens, afflicted by this new calamity, are also terrified by the thought that they must soon behold the tortured son of Zeus. Footsteps are heard; men, not of Trachis, are seen approaching, the mute bearers of a litter: is Heracles dead, or sleeping?

Fourth stasimon: 947—970.

As the mournful procession enters, Hyllus, walking beside the litter, is giving vent to his grief, while an old man, one of the Euboeans, is vainly endeavouring to restrain him, lest his voice should break the sick man's slumber.

VI. Exodos: 971—1278.

Heracles awakes. At first he knows not where he is; then his torments revive, and he beseeches the bystanders to kill him; he craves that mercy from his son; he appeals for it to Zeus and to Hades. And then, in a moment of respite, his thoughts go back on his past life,—so full of suffering, yet a stranger to such anguish as this; so full of victories, and yet doomed to end in this defeat at the unarmed hand of a false woman.

A pause permits Hyllus to announce his mother's death, and to assert her innocence. In using the supposed love-charm, she was obeying the dead Nessus.

Those words send a flash of terrible light into the mind of Heracles. The oracle at Dodona had foretold the time of his 'release.' A still earlier oracle had foretold the manner of his death; namely, that he was to be slain by the dead. The time and the agency coincide. This, then, was the promised 'release.'

The oracles are fulfilled. He sets himself to prepare for death, —now seen to be inevitable and imminent.

He commands that he shall be carried to the summit of Mount Oeta, sacred to Zeus, and there burned alive. Hyllus is constrained to promise obedience,—making, however, the condition that he himself shall not put hand to the pyre[1]. A second behest is then laid upon him. He shall marry Iolè. In this also he is forced to yield,—calling on the gods to witness that he submits to a dying father's inexorable will.

All has now been made ready. Heracles summons the forces of that 'stubborn soul' which must upbear him through the last of his ordeals. In the words which close the play, Hyllus gives utterance to the deepest and bitterest of the feelings inspired by his father's cruel fate. Heracles dies forsaken by Zeus. For here, as in the *Iliad*, there is no presage of his reception among the gods.

The bearers lift their burden, and set forth for Oeta; while the maidens of the Chorus pass from the house of mourning to their own homes in Trachis.

The characters.—Deianeira.

§ 11. In the first and larger part of the play, Deianeira is the central figure, as Heracles is in the second part. The heroine of the *Trachiniae* has been recognised by general consent as one of the most delicately beautiful creations in literature; and many who feel this charm will feel also that it can no more be described than the perfume of a flower. Perhaps in the poetry of the ancient world there is only one other woman who affects a modern mind in the same kind of way,—the maiden Nausicaa.

Deianeira is a perfect type of gentle womanhood; her whole life has been in her home; a winning influence is felt by all who approach her; even Lichas, whose undivided zeal is for his master, shrinks from giving her pain. But there is no want of spirit or stamina in her nature. Indeed, a high and noble courage is

[1] The office of kindling the pyre was performed by Philoctetes; see on *Ph.* 801 f.

the very spring of her gentleness; her generosity, her tender sympathy with inexperience and misfortune, are closely allied to that proud and delicate reserve which forbids her—after she has learned the truth about Iolè—to send any messages for her husband save those which assure him that her duties have been faithfully fulfilled, and that all is well with his household. From youth upwards she has endured constant anxieties, relieved only by gleams of happiness,—the rare and brief visits of Heracles to his home. She is devoted to him: but this appears less in any direct expression than in the habitual bent of her thoughts, and in a few words, devoid of conscious emphasis, which fall from her as if by accident. Thus the precepts of Nessus had dwelt in her memory, she says, 'as if graven on bronze.' And why? Because they concerned a possible safeguard of her chief treasure. Staying at home, amidst her lonely cares, she has heard of many a rival in those distant places to which Heracles has wandered. But she has not allowed such knowledge to become a root of bitterness. She has fixed her thoughts on what is great and noble in her husband; on his loyalty to a hard task, his fortitude under a cruel destiny: of his inconstancies she has striven to think as of 'distempers,' which love, and the discipline of sorrow, have taught her to condone.

But at last the trial comes in a sharper form. After protracted suspense, she is enraptured by tidings of her husband's safety; and almost at the same moment she learns that his new mistress is henceforth to share her home. Even then her sweet magnanimity does not fail. Strong in the lessons of the past, she believes that she can apply them even here. She feels no anger against Iolè, no wish to hurt her; nay, Iolè is rather worthy of compassion, since she has been the innocent cause of ruin to her father's house.

In these first moments of discovery, the very acuteness of the pain produces a certain exaltation in Deianeira's mind. But, when she has had more time to think, she feels the difference between this ordeal and everything which she has

hitherto suffered. She is as far as ever from feeling anger or rancour. But will it be possible to live under the same roof, while, with the slow months and years, her rival's youth grows to the perfect flower, and her own life passes into autumn? Thinking of all this, she asks—not, 'Could *I* bear it?'—but, 'What woman could bear it?'

She, whose patient self-control has sustained her so long, has come to a pass where it is a necessity of woman's nature to find some remedy. Neither Iolè nor Heracles shall be harmed; but she must try to reconquer her husband's love. Having decided to use the 'love-charm,' she executes the resolve with feverish haste. The philtre is a last hope—nothing more. With visible trepidation, she imparts her plan to the Chorus. The robe has just been sent off, when an accident reveals the nature of the 'love-charm.' 'Might she not have surmised this sooner,'—it may be asked,—'seeing from whom the gift came?' But her simple faith in the Centaur's precepts was thoroughly natural and characteristic. Her thoughts had never dwelt on *him* or his motive; they were absorbed in Heracles. Now that her hope has been changed into terror, she tells the maidens, that, if Heracles dies, she will die with him. In the scene which follows, she speaks only once after Hyllus has announced the calamity, and then it is to ask where he had found his father.

Her silence at the end of her son's narrative,—when, with his curse sounding in her ears, she turns away to enter the house,—is remarkable in one particular among the master-strokes of tragic effect. A reader feels it so powerfully that the best acting could scarcely make it more impressive to a spectator. The reason of this is worth noticing, as a point of the dramatist's art. When Hyllus ends his speech, we feel an eager wish that he could at once be made aware of his mother's innocence. The Chorus gives expression to our wish:—'Why dost thou depart in silence?' they say to Deianeira: 'Knowest thou not that thy silence pleads for thine accuser?' And yet that silence is not broken.

There is one famous passage in Deianeira's part which has provoked some difference of opinion; and as it has a bearing on the interpretation of her character, a few words must be said about it here. It is the passage in which she adjures Lichas to disclose the whole truth regarding Iolè. He need not be afraid, she says, of any vindictiveness on her part, towards Iolè or towards Heracles. She knows the inconstancy of the heart, and the irresistible power of Erôs; has she not borne with much like this before[1]? According to some critics, she is here practising dissimulation, in order to draw a confession from Lichas; her real feeling is shown for the first time when, a little later, she tells the Chorus that the prospect before her is intolerable (v. 545).

But surely there is a deeper truth to nature in those noble lines if we suppose that she means what she says to Lichas just as thoroughly as she means what she afterwards says to the Chorus. Only, when she is speaking to Lichas, she has not yet had time to realise all that the new trial means; she overrates, in all sincerity, her own power of suffering. If, on the other hand, her appeal to him was a stratagem, then true dramatic art would have given some hint, though ever so slight, of a moral falsetto: whereas, in fact, she says nothing that is not true; for she *does* pity Iolè; she *has* borne much from Heracles; she does *not* mean to harm either of them. This is not the only instance in which Sophocles has shown us a courageous soul, first at high pressure, and then suffering a reaction; it is so with Antigone also, little as she otherwise resembles Deianeira[2].

Heracles.

§ 12. The Heracles of the *Trachiniae* may be considered in two distinct aspects,—relatively to that conception of the hero which he represents, and relatively to the place which he holds in the action of the play.

[1] Vv. 436—469.

[2] See Introduction to the *Antigone*.

In the first of these two aspects, the most significant point is the absence of any allusion to the hero's apotheosis. He is the son of Zeus; but the 'rest from labour' which Zeus promised him is, in this play, death, and death alone. Here, then, we have the Homeric conception of Heracles. And this is in perfect harmony with the general tone of the *Trachiniae*. The spirit in which the legend of Heracles is treated in this play is essentially the epic spirit.

The archaic conception of the hero's mission is also preserved in its leading features; he is the purger of land and sea, the common benefactor of Hellenes, who goes uncomplainingly whithersoever his fate leads him. Conscious of his origin, he fears no foe, and is stronger than everything except his own passions. He has a Dorian scorn for lengthy or subtle speech (1121). It is bitter to him that sheer pain should force him to cry aloud: and he charges Hyllus that no lament shall be made by those who stand around his pyre. All this is in the strain of the old legend. One small touch recalls, for a moment, the Heracles of the satyr-plays (v. 268, *ἡνίκ' ἦν ᾠνωμένος*). On the other hand, the Omphalè incident, one of their favourite topics, is touched with delicate skill: Sophocles alludes only to the *tasks* done for her by the hero, as a punishment imposed by Zeus; there is no hint of sensuous debasement; and it is seen that the thrall was stung by his disgrace, even though that feeling was not the mainspring of his war upon Oechalia.

The Heracles of the *Trachiniae* is thus not merely *a* hero of tragedy, who might equally well have been called, let us say, Ajax. He has a stamp of his own; he can be recognised as the hero of the Dorians.

When, however, he is considered under the second of the two aspects indicated above,—that is, relatively to his place in the action of the play,—there is more room for criticism. During the first two-thirds of the piece, our interest is centred in Deianeira. The sympathy which she wins is complete; she

passes from the scene, broken-hearted, innocent, silent; and presently we hear the news of her death. Meanwhile, we have been rather prepossessed against Heracles; he is a great hero; but his conduct to this brave, devoted, gentle wife has been what, in another than the son of Zeus, might be called brutal; and let no one too hastily assume that such a feeling is peculiar to the modern mind; it would probably have been shared, at least in a very large measure, by the poet's Athenian audience.

So, when, in the last third of the play, this hero at length appears, unstrung and shattered by physical torment,—helpless in the meshes of fate,—when we listen to his pathetic laments, and to that magnificent recital of his past achievements which ends with the prayer that he may live to rend his false wife in pieces;—then we feel, indeed, all that is pitiable and terrible in this spectacle: but are there not many readers who, if they carried the analysis of their own feelings any further, would have to avow that the contemplation of his suffering and the thought of his past greatness leave them comparatively cold? Presently he learns that Deianeira was innocent, and that she is dead; but he utters no word in revocation of his judgment upon her,—no word of affection for her memory: he merely averts all his thoughts from her, and concentrates them on the preparation for death. It is not enough to plead that any softening would be out of keeping with the situation or with the man; we do not require him to be tender, but to be human. From a dramatic point of view, the fault is that he misses his chance of removing a great impediment to sympathy.

The Deianeira of the *Trachiniae* is dramatically effective in the very highest degree,—in a manner almost unique; the Heracles of the *Trachiniae*, though grandly conceived, falls short of being perfectly effective; and he does so, because he has to follow Deianeira. In a piece of which the catastrophe was to turn on the poisoned robe, and which was to end with the death of Heracles, that hero himself ought to have been the principal

object of interest throughout. The artistic unity of the tragedy demanded this. But the Heracles of Dorian legend, even when treated as mortal, is still no typical human being; he is at once above and below the noblest type of man. If, therefore, Heracles was truly to dominate the scene, it was requisite that the pathos of this unique being should not have to compete with the deepest pathos of humanity. For, in such a competition, the purely human interest, if fully developed by a great master, could not but prove the stronger, as being, in its essence, more tragic. And therefore there was only one way to secure a paramount effectiveness for the Heracles of the *Trachiniae*. It was to place Deianeira more in the background; to make her also a less noble figure; to qualify her graces of character with some less attractive features; and, on the other hand, to bring out, in the amplest and most powerful manner, everything that is sublime and pathetic in the great hero's destiny.

Hyllus.

§ 13. Among the secondary parts, that of Hyllus has an importance which might easily be undervalued. It is he who most vividly expresses the twofold aspect of Deianeira's action in sending the robe; the aspect which it wears for one who has seen only its dreadful result, without knowing its motive; and that which it assumes in the light of fuller knowledge. The first aspect is brought out when Hyllus describes the agonies of Heracles, and invokes a curse upon his mother; the second when, having learned her innocence and having stood beside her corpse, he has to listen to his father's denunciations of her—so like those which he himself was lately uttering—until a pause permits him to vindicate her memory. This frank, impulsive youth is warmly loyal to both parents; to the gentle and dearly loved mother, whom he mourns too late; and to the father, 'the noblest man upon the earth,' whose hard commands he obeys to the end, although those commands challenge a revolt of filial, even of natural, instincts,—seeming to him, indeed, almost like the

promptings of Atè. Thus, under that dark shadow, pierced by no ray from above, which rests upon the close of the drama, this thrice-tried son calls the gods to witness that his own will has been overruled. With bitter anguish in his heart, he sees his father abandoned, as men must deem, by heaven; he is no longer the buoyant youth of the opening scene, but a man who must now take up the burden of a great inheritance, that Hyllus whom a grave and warlike race were to honour as the father of their kings, the ancestor of the Dorian Heracleidae.

The minor persons.

§ 14. The minor persons are portrayed with care and animation. Lichas is, before all things, the faithful henchman of Heracles; but, like every one else, he feels the charm of Deianeira, and is feebly anxious to spare her feelings. His well-meant attempt is somewhat maladroit, since he has already been so communicative to her neighbours; but we remark the ingenuity of the poet, who has here utilised the varying traditions as to the motive of the war against Oechalia. Lichas exists only for his master; and there is a tragic fitness in his becoming the first victim of his master's fate. It would be a mistake to conceive his death as a poetical retribution for his duplicity; since, even if he had told the truth at first, Deianeira would still have sent the robe. At worst he is only a rather poor creature, who becomes involved in the doom of his betters.

The Messenger, with his interested zeal, afterwards dignified by his sturdy veracity, combines the traits of two similar persons in the *Oedipus Tyrannus*,—the Corinthian messenger, and the Theban shepherd who confutes him. The old Nurse, who counsels Deianeira in the first scene, and subsequently relates her death, interprets the affection which her mistress inspired in the household. As for the Trachinian maidens of the Chorus, their part is essentially relative to Deianeira; to them she confides her fears, or hopes; their odes reflect her anxieties, her transient joy, and her

The Chorus.

despair. With her death, their function is virtually at an end; after verse 970, they have only two utterances, both very brief (1044 f.; 1112 f.).

Dramatic structure.

§ 15. The unity of the plot is effected by the love of Heracles for Iolè, which causes him to destroy Oechalia, and also causes Deianeira to send the robe; thus bringing the two episodes into a strict connection. Professor Campbell is, in my opinion, quite right when he says that 'in point of dramatic structure the Trachiniae will bear comparison with the greatest of Sophoclean tragedies.' For, even if, as I hold, the inferiority in dramatic interest of Heracles to Deianeira is such as to constitute a serious defect, this is not a defect of structure. It does not concern the manner in which the plot has been put together. It concerns something antecedent to the plot; namely, the conception of Heracles adopted by the poet, as compared with his conception of Deianeira. Given those two conceptions, the most perfect dramatic structure could not save the interest in Heracles from being overpowered by the interest in Deianeira.

Unity of time neglected.

There is, however, one point in which the texture of the plot is fairly open to criticism, though it is not a point of importance. The 'unity of time' has been disregarded with exceptional boldness. Hyllus goes to Euboea, witnesses the sacrifice there, and returns to Trachis, in a space of time measured by less than 700 lines (vv. 93—734). Nay, Lichas, who leaves Trachis at verse 632, had reached Euboea before the sacrifice began. Many other examples show the habitual laxity of Greek dramatists, and the tolerance of Greek audiences, in this particular. But in the *Trachiniae* the license has a special excuse. Amid the excitement, the alternations of hope and fear, which pervade this play, the action hastens forward in a manner which leaves us no leisure to remark the feats of travelling performed by Hyllus and by Lichas. This is the case even with readers; much

more would it be so with spectators. And here we may observe the subtlety of the poet, who has introduced two direct allusions to the passage of time. Lichas, about to start for Euboea, remarks that he has already stayed too long (v. 599); and the Chorus prays that the ship which is bringing Heracles 'may not tarry' (v. 655). This is like the art of a diplomatist who diverts suspicion by apparent frankness.

Successive phases in the style of Sophocles

§ 16. It is a well-attested tradition, and one which can still be partially verified, that the style of Sophocles, like that of many other great poets, was developed through successive phases, belonging to successive periods of his life. He himself, according to Plutarch[1], distinguished three such phases. In the earliest, he had imitated the majesty, the pomp,—ὄγκος,—of Aeschylus. Next came the style which, in Plutarch's notice, is described by the words, *τὸ πικρὸν καὶ κατάτεχνον τῆς αὐτοῦ κατασκευῆς*. This was a style marked by subtle elaboration, and, as a result of it, by *τὸ πικρόν*, 'pungency,' 'incisiveness'; a style in which terse and polished force of expression drove home the 'sting' of word or phrase;—as Eupolis,—to borrow an illustration from a different, yet cognate, province,—said that the incisive and highly wrought oratory of Pericles left its 'sting' in the minds of those who heard him: *τὸ κέντρον ἐγκατέλιπε τοῖς ἀκροωμένοις*. Such a style, with its affinities to an elevated and refined rhetoric, can be a source of great brilliancy and power in poetry; but its essential quality is not that which constitutes the highest excellence of drama: its defect, for the purposes of drama, is that it is too suggestive of conscious effort in the artist; its tendency is to image *his* mind somewhat too strongly in the

[1] *Mor.* p. 79 B. (Πῶς ἄν τις αἴσθοιτο ἑαυτοῦ προκόπτοντος ἐπ' ἀρετῇ, c. 7.) *ὥσπερ γὰρ ὁ Σοφοκλῆς ἔλεγε τὸν Αἰσχύλου διαπεπαιχὼς ὄγκον, εἶτα τὸ πικρὸν καὶ κατάτεχνον τῆς αὐτοῦ κατασκευῆς, τρίτον ἤδη τὸ τῆς λέξεως μεταβάλλειν εἶδος ὅπερ ἐστὶν ἠθικώτατον καὶ βέλτιστον, οὕτως οἱ φιλοσοφοῦντες, ὅταν ἐκ τῶν πανηγυρικῶν καὶ κατατέχνων εἰς τὸν ἀπτόμενον ἤθους καὶ πάθους λόγον καταβῶσιν, ἄρχονται τὴν ἀληθῆ προκοπὴν καὶ ἄτυφον προκόπτειν.*

persons whom he wishes to make live upon the scene. Hence we readily comprehend the words in which Sophocles (according to Plutarch) defined the third, the final, phase of his style;—τὸ τῆς λέξεως εἶδος ὅπερ ἐστὶν ἠθικώτατον καὶ βέλτιστον: 'the kind of diction which is most expressive of character, and best'; that is, fittest to make each person of the drama seem a real human being; and best, therefore, for the purposes of a dramatist.

The first of these three phases, the Aeschylean, is not traceable in the extant work of Sophocles. Nor can it be said that any one of the seven tragedies represents the second style in a form which sharply distinguishes it from the third; that is, in a form from which the characteristic quality of the third style is absent. But, if the *Philoctetes*, one of the very latest plays (409 B.C.), be taken as a standard of comparison, there, at least, is seen the perfection of the third style, the style which is 'expressive of character'; while there is less of visible and masterful art in language, less of τὸ πικρὸν καὶ κατάτεχνον, than appears, for example, in the *Antigone*.

Distinctive traits of the *Trachiniae*.

§ 17. Nowhere is the poet's ethical portraiture more delicately vivid than in the heroine of the *Trachiniae*; and a sympathetic reader will feel that the language given to her might well be called ἠθικωτάτη λέξις. It is exquisitely moulded to the expression of her nature. Take, again, the scene where the Messenger, in Deianeira's presence, taxes Lichas with deceit (vv. 393—435). The shades of language most skilfully characterise the three persons,—the gentle but resolute lady; the herald, nervously deferential to her, but angrily assertive of his dignity against his humble cross-examiner, the Messenger; and lastly the Messenger himself, with his traits of blunt or familiar speech[1]. In this aspect, then, the *Trachiniae* shows, like the *Philoctetes*, the full

[1] One of these traits is notable,—the ποίαν δόκησιν; (427). This use of ποῖος, a common colloquialism, occurs in only one other passage of Tragedy, and that is in a late play of Euripides (*Helen.* 566; 412 B.C.).

excellence of the third style,—that which is ἠθικώτατον, 'most expressive of character.'

But the *Trachiniae* combines this ethical charm of style with a highly elaborate manner in a certain class of passages. Every Greek tragedy contains at least one set speech, ῥῆσις, of the type usually spoken by a messenger who relates a catastrophe. In such speeches, which were really short excursions of drama into the region of epos, the dramatist was conventionally free to use any measure of rhetorical elaboration, however unsuitable it might be to the person of the speaker; some of the most elaborate ῥήσεις are delivered by servants. Now, it is a peculiarity of the *Trachiniae* that, beside two speeches which are normal examples of this class,—the speech of Hyllus (vv. 749—812), and that of the Nurse (vv. 899—946),—it contains a remarkable number of other passages which are closely akin to that class. Such are the following short narratives;—Lichas recounts the recent deeds of his master (248—290); Deianeira relates her meeting with Nessus (531—587); and describes the occurrence which rouses her fears concerning the 'love-charm' (672—722): such, also, is the great speech of Heracles (1046—1111). Altogether, about one-fourth of the play consists of passages which invited or demanded this high elaboration of style, usually reserved for very exceptional moments. If the passages just cited from the *Trachiniae* are compared with their only proper analogues, the set ῥήσεις of the poet's other plays, it will be felt that, with allowance for differences of degree, the essential quality of style is the same; the greater frequency of it is the distinction of the *Trachiniae*.

MANUSCRIPTS, EDITIONS, ETC.

§ 1. The most important of the MSS. referred to in the critical notes are L=cod. Laur. 32. 9 (first half of 11th century), and A=cod. 2712 in the National Library of Paris (13th century). Next to these comes Γ=cod. Laur. 2725 at Florence, a vellum codex written in 1282 A.D. L is by far the best but not the sole source of the existing MSS.

S denotes the first reviser and scholiast whose corrections are found in L: corrections by later hands are signified by L°.

r denotes one or more of the MSS. other than L.

§ 2. The first corrector (S) has in four instances supplied a verse which the scribe had accidentally omitted (177, added in the text, being the last line of p. 66 B,—a case like *Ph.* 1263: 445, 536, 705, added in the margin). In 1040, however, the words *δ δισσ αὐθαίμων*, omitted from the text, have been added in the margin by the scribe himself. There is one passage, vv. 383—433, where scribe and corrector alike have left part of the dialogue in disorder, through omitting or confusing the indications of persons.

Scholia.

§ 3. The scholia in L on vv. 119, 120 preserve the true reading *ἀναμπλάκητον*, corrupted in the MSS. to *ἀμπλάκητον*. There are two other places where the scholiast gives at least the hint by which a lost reading can be restored. In v. 399 his *διηγήσομαι* indicates that in v. 398 the *νέμεις* of the MSS. ought to be *νεμεῖς*. And in 602 the schol.'s notice, *γρ. ἀϋφῇ ἀντὶ τοῦ λεπτουφῇ*, helped Wunder's correction of *εὐυφῇ* into *ταναϋφῇ*.

Interpolation.

§ 4. In vv. 83—85 there is a clear case of interpolation:—

ἡνίκ' ἦ σεσώσμεθα
[ἦ πίπτομεν σοῦ πατρὸς ἐξολωλότος]
κείνου βίον σώσαντος, ἦ οἰχόμεσθ' ἅμα.

Another probable instance (as I think with Hartung) occurs in vv. 362 ff.:—

> *ἐπιστρατεύει πατρίδα [τὴν ταύτης, ἐν ᾗ*
> *τὸν Εὔρυτον τόνδ' εἶπε δεσπόζειν θρόνων,*
> *κτείνει τ' ἄνακτα πατέρα] τῆσδε καὶ πόλιν*
> *ἔπερσε.*

(See commentary.) Besides these verses, many others—not fewer than about 120 in all—have been suspected or rejected by various commentators.

17 Bergk. 24 f. Schenkl (after Dobree). 25 Hartung and Nauck. 43 Dindorf. 44—48 Wunder. 80 f. Nauck would reduce these two vv. to one. 88 f. Dindorf. 150—152 Dindorf. (Wecklein suspects only v. 150.) 166—168 Dindorf. 169 f. Bergk. 170 Wunder and Dindorf. 252 f. Wunder. 264 f. (*πολλὰ δ...χεροῖν μὲν*) Bergk and Jernstedt. 280 Deventer and Zippmann. 295 Dindorf and Nauck (after Wunder). 301 f. Hense and Nauck. 305 G. H. Müller. 321 Nauck (with *τίς εἶ* for *ἐπεὶ* in 320). 322 f. Nauck would reduce these two vv. to one. 336 Hense and Nauck (omitting *τ'* after *ὧν* in 337). 356 f. Wunder and Blaydes. 362 f. Wunder and Blaydes. 394 Herwerden and Hense. 444 Wunder and Nauck. 488 f. Dindorf. 526—530 Wunder and Bergk. 584—587 Dindorf. 585 Wunder and Nauck. 596 f. Dindorf. 601 Nauck and Wecklein. 602 f. Paley. 628 Nauck and Wecklein. 680 f. (*Κένταυρος ...γλωχῖνι*) Nauck. 684 Wunder and Wecklein. 690 Wunder. 696 Wunder. (Dobree and Wecklein suspect the v.) 712 f. Nauck. 732 Hense. 735 Nauck and Wecklein. 743 Hense (proposing *γύναι* for *τὸ γὰρ* in 742). 746 f. (*βαρεῖαν...πατρὸς*) Deventer and Hense. 781 f. Meineke. 791 f. Nauck would reduce these two vv. to one. 798 Schenkl. 801 f. Bergk. 875 ff. Bergk (without defining the limit: p. lix of his ed.). 893—895 Wunder. 907—911 Wecklein. (L. Dindorf had suspected v. 911.) 924 f. (*ᾗ χρυσήλατος...πέρονις*) Herwerden. 932—935 Jernstedt and Nauck. 943—946 Meineke. 998 f. (*τόδ'...καταδερχθῆναι*) Wunder. 1060 Nauck and Wecklein. 1107 f. Nauck would reduce these two vv. to one. 1114 f. Bergk would omit one of these two vv. 1144 Hense. 1156 Nauck (with *δέ σοι* for *δ' ὅσοι* in 1155). 1165 Nauck (after Dobree). 1173 Axt and Nauck. 1195—1198 Wunder. 1267 L. Dindorf. 1270—1274 Hense. 1275—1278 Hartung and F. Ritter.

Emendations.

§ 5. The text of the *Trachiniae* contains its full share of problems; though, as a whole, it is, in my opinion, less corrupt than has often been supposed. In three instances I have admitted emendations of my own to the text,

viz. at v. 554, v. 911, and v. 1019, because the probabilities seemed sufficiently strong to justify that course. It would have been justifiable, perhaps, to do likewise at v. 869; but there, as at v. 526, I have preferred to submit my conjectures in the commentary only. The suggestion made at v. 678 is of a more tentative kind.

Editions, etc.

§ 6. In addition to the complete editions of Sophocles I have consulted the volume by F. A. Paley, containing *Ph.*, *El.*, *Tr.*, *Ai.* (London, 1880), and the following separate editions of this play. Sophoclis *Trachiniae.* Recognovit et adversariis enarravit Ioannes Apitzius. (Halle, 1833.)—Sophoclis *Trachiniae*, with Notes and Introduction by Alfred Pretor, M.A. (Cambridge, 1877.)—Sophoclis *Trachiniae.* Codicibus denuo collatis recensuit varietate lectionis instruxit indicibus adornavit Vladimir Subkoff. (Moscow, 1879.)

METRICAL ANALYSIS

In addition to anapaests, the lyric metres used in the *Trachiniae* are the following. (1) Logaoedic, based on the choree (or 'trochee'), – ⏑, and the cyclic dactyl, which is metrically equivalent to the choree, – ⏑ ⏑. (2) Choreic, based on the choree. (3) Dactylic. (4) Dochmiac, ⏑ ⋮ – – ⏑ | – ∧. (5) Verses based on the bacchius, – – ⏑.

In the subjoined metrical schemes, the sign ⏑ denotes that the ordinary time-value of a long syllable, commonly marked –, is increased by one-half, so that it becomes equal to – ⏑ or ⏑ ⏑ ⏑: the sign ⏑ denotes that such time-value is doubled, and becomes equal to – – or – ⏑ ⏑. The sign ≥ means that an 'irrational' long syllable (*συλλαβὴ ἄλογος*) is substituted for a short. The letter *ω* indicates that two short syllables have the time-value of one short only.

At the end of a verse, ∧ marks a pause equal to ⏑, $\overline{\wedge}$ a pause equal to –. The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, ⋮

The end of a rhythmical unit, or 'sentence,' is marked by ||. The end of a rhythmical 'period' (a combination of two or more such sentences, corresponding with each other) is marked by ‖.

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a *προῳδός*, or prelude (marked as *πρ.*): or, if it closes it, an *ἐπῳδός*, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the *μεσῳδός*, mesode, or interlude.

I. Parodos, vv. 94—140.

FIRST STROPHE.—Dactylic, in the 'Doric' form, which varies purely dactylic sentences, $-\breve{\breve{}}\breve{\breve{}}-\breve{\breve{}}\breve{\breve{}}--$, with the livelier measure, $\llcorner\breve{} \mid -- \mid \llcorner\breve{} \mid --$. These verses are also called 'dactylo-epitritic.' That name denotes a dactylic measure with $-\breve{} \mid --$ (the *ἐπίτριτος δεύτερος*) prefixed to it.

I. 1. $\breve{} : \llcorner\breve{} \mid \sqcup \mid -\breve{}\breve{} \mid -\breve{}\breve{} \mid -\overline{\wedge} \parallel$ *πρ.*
2. $- : \llcorner\breve{} \mid -- \mid -\breve{}\breve{} \mid -\breve{}\breve{} \mid -\overline{\wedge} \parallel$
3. $-\breve{}\breve{} \mid -\breve{}\breve{} \mid -- \parallel$
4. $\llcorner\breve{} \mid -- \mid \llcorner\breve{} \mid -- \parallel -\breve{}\breve{} \mid -\breve{}\breve{} \mid -\overline{\wedge} \parallel$
5. $- : \llcorner\breve{} \mid -- \mid -\breve{}\breve{} \mid -\breve{}\breve{} \mid -\overline{\wedge}]\!]$

II. 1. $- : \llcorner\breve{} \mid -- \mid \llcorner\breve{} \mid -- \parallel \llcorner\breve{} \mid -- \mid \llcorner\breve{} \mid -\overline{\wedge} \parallel$
2. $- : \llcorner\breve{} \mid -- \mid \llcorner\breve{} \mid --]\!]$

SECOND STROPHE.—I. Dactylic tripodies. II. Logaoedic.

I. 1. $-\breve{}\breve{} \mid -\breve{}\breve{} \mid -> \parallel -\breve{}\breve{} \mid -\breve{}\breve{} \mid -- \parallel$
2. $-\breve{}\breve{} \mid -\breve{}\breve{} \mid -- \parallel -\breve{}\breve{} \mid -\breve{}\breve{} \mid -\overline{\wedge}]\!]$

II. 1. $> : -\breve{} \mid \llcorner \mid \breve{}\breve{} \mid -\breve{} \parallel -\breve{} \mid \llcorner \mid -\breve{}\breve{} \mid -\breve{} \parallel$
$\breve{}\breve{}\breve{} \mid \llcorner \mid -\breve{}\breve{} \mid - \wedge \parallel$
2. $-\breve{}\breve{} \mid -\breve{} \mid -\breve{} \mid \llcorner \parallel \breve{}\breve{} \mid -\breve{} \mid -\breve{} \mid \llcorner \parallel \breve{}\breve{} \mid$
$-\breve{} \mid \llcorner \mid - \wedge]\!]$

EPODE.—Choreic, in verses of four feet (Per. I.), or of six (Per. II.).

I. 1. $\breve{} : -\breve{} \mid \llcorner \mid -\breve{} \mid - \wedge \parallel$
2. $-\breve{} \mid -\breve{} \mid -\breve{} \mid -\breve{} \parallel$
3. $-\breve{} \mid -\breve{} \mid -\breve{} \mid - \wedge \parallel$
4. $\breve{} : -\breve{} \mid -\breve{} \mid -\breve{} \mid - \wedge \parallel$
5. $> : -\breve{} \mid -\breve{} \mid \llcorner \mid - \wedge]\!]$

II. 1. $\breve{} : -\breve{} \mid -\breve{} \mid -\breve{} \mid -\breve{} \mid -\breve{} \mid - \wedge \parallel$
2. $\breve{} : -\breve{} \mid \llcorner \mid -\breve{} \mid -\breve{} \mid \llcorner \mid - \wedge \parallel$
3. $\breve{} : \llcorner \mid \llcorner \mid -\breve{} \mid -\breve{} \mid \llcorner \mid - \wedge]\!]$

II. Hyporcheme, vv. 205—224.

Choreic, in verses of six, four, or three feet.

I. 1. ⏑⏑⏑ | –⏑ | –⏑ | –⏑ | –⏑ | – ∧ ‖
2. ⏑⏑⏑ | –> | –⏑ | –⏑ | ⏖ | – ∧ ‖
3. –⏑ | –⏑ | –⏑ | – ∧ ‖
4. > ⋮ –⏑ | –⏑ | ⏖ | – ∧ ‖
5. ⏑ ⋮ ⏖ | ⏖ | –⏑ | –⏑ | ⏖ | – ∧ ‖
6. > ⋮ –⏑ | –> | ⏑⏑⏑ | ⏖ | –⏑ | – ∧]]

II. 1. ⏑ ⋮ –⏑ | –⏑ | –⏑ | – ∧ ‖
2. – ω | – ω | – ω | – ω | – ω | – ∧ ‖
3. –⏑ | –⏑ | ⏖ | – ∧ ‖
4. ⏑ ⋮ –⏑ | –⏑ | –⏑ | – ∧ ‖
5. ⏑ ⋮ –⏑ | –⏑ | –⏑ | –⏑ | –⏑ | – ∧ ‖
6. ⏑ ⋮ ⏖ | ⏑⏑⏑ | ⏖ | – ∧]]
– – |

III. 1. ⏑ ⋮ –⏑ | –⏑ | –⏑ | – ∧ ‖
2. ⏑ ⋮ –⏑ | –⏑ | ⏖ | – ∧ ‖
3. ⏑ ⋮ –⏑ | –> | – ∧ ‖
4. ⏑ ⋮ –⏑ | –⏑ | – ∧ ‖
5. ⏑ ⋮ –⏑ | –⏑ | ⏖ | – ∧ ‖
6. ⏑ ⋮ –⏑ | –⏑ | ⏖ | – ∧]]

III. First Stasimon, vv. 497—530.

Strophe.—Logaoedic.

I. 1. ω ⋮ ⏒⏑ | ⏒⏑ | ⏒⏑ | –> | –⏑ | – ∧ ‖
2. –⏑ | –> ‖
3. ω ⋮ ⏒⏑ | ⏒⏑ | ⏒⏑ | –⏑ | –⏑ | – ∧]]

II. 1. ⏒⏑ | ⏒⏑ | ⏖ | – ∧ ‖
2. –⏑ | –> | ⏒⏑ | ⏒⏑ | ⏖ | – ∧ ‖
3. ⏒⏑ | ⏒⏑ | ⏖ | – ∧]]

III. 1. ω ⋮ ⏒⏑ | ⏒⏑ | ⏒⏑ | – ∧ ‖
2. ⏑ ⋮ ⏖ | ⏖ | –⏑ | –⏑ | –⏑ | ⏖ ‖ – ω | – ⏑ | ⏖ | – ∧]]

EPODE.—Logaoedic.

I. 1. ⏑ ⁝ –⏑⏑ | –⏑ | ⊔ | –⏑⏑ | – ∧ ‖
2. –> | –⏑⏑ | –⏑⏑ | –> ‖
3. > ⁝ –⏑ | –> | –⏑ | – ∧ ‖
4. –⏑⏑ | ⊔ | –⏑⏑ | –⏑]]

II. 1. –⏑⏑ | –⏑⏑ | ⊔ | – ∧ ‖
2. > ⁝ ⊔ | –⏑ | ⊔ | – ∧ ‖
3. > ⁝ ⊔ | –⏑ | ⊔ | – ∧ ‖
4. –⏑⏑ | ⊔ | –⏑ | –⏑ | ⊔ | – ∧]] ἐπ.

III. 1. ⏑ ⁝ –⏑ | ⊔ | –⏑ | –⏑ | ⊔ | – ∧ ‖
2. ⏑ ⁝ –⏑ | ⊔ | –⏑ | –⏑ | ⊔ | – ∧]]

IV. 1. ⏑ ⁝ –⏑ | –⏑ | – ∧ ‖ πρ.
2. –⏑ | –⏑⏑ | –⏑ | –⏑ ‖
3. –⏑ | –⏑⏑ | ⊔ | – ∧]]

IV. Second Stasimon, vv. 633—662.

FIRST STROPHE, forming a single rhythmical period.—Logaoedic.

1. ⏑̆ ⁝ –⏑⏑ | –⏑ | ⊔ | – ∧ ‖
2. –⏑ | –⏑ | –⏑ | – ∧ ‖
3. > ⁝ –⏑⏑ | –⏑⏑ | –⏑ | –⏑ ‖ –> | –⏑⏑ | –> | – ∧ ‖
4. ⏑̆ ⁝ –⏑⏑ | –> | –⏑ | – ∧ ‖
5. > ⁝ ⊔ | ⊔ | –⏑⏑ | – ∧ ‖
6. ⏑ ⁝ –⏑ | –⏑ | ⊔ | – ∧]]

SECOND STROPHE.—Period I. Logaoedic. II. Choreic.

I. 1. ω ⁝ –⏑⏑ | –⏑ | –> | – ∧ ‖
2. ω ⁝ –⏑⏑ | –⏑ | –⏑ | –>]]

II. 1. ⏑̆ ⁝ –⏑ | ⏑⏑⏑ | ⏑⏑⏑ | –⏑ ‖
2. –⏑ | –⏑ | –⏑ | – ∧ ‖
3. ⏑ ⁝ ⊔ | ⊔ | –⏑ | –⏑ | –⏑ | – ∧ ‖
4. ⏑̆ > ⁝ –⏑ | –⏑ | –⏑ | – ∧ ‖
5. –⏑̆ | –> | ⊔ | – ∧ ‖
6. –⏑̆ | –⏑ | ⏑⏑⏑ | –⏑ | – ∧]] ἐπ.

V. Third Stasimon, vv. 821—862.

FIRST STROPHE.—In Period I., verses 1 and 2 are logaoedic; v. 3 is choreic. In II., 1 and 2 are choreic, and 3 logaoedic. Period III. is wholly choreic.

I. 1. ⏑̆ ⁝ – ⏑ | – > | –⏑ ⏑ | –⏑ ⏑ | – ∧ ‖ *πρ.*
2. > ⁝ –⏑ ⏑ | –⏑ ⏑ | ∟ | – ∧ ‖
3. – ⏑ | – ⏑ | – ⏑ | – >]]

II. 1. ⏑̆ ⁝ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ⏑ | – ∧ ‖
2. > ⁝ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ⏑ | – ∧ ‖
3. –⏑ ⏑ | – ⏑ | – ⏑̆ | – ⏑ | ∟ | – ∧]]

III. 1. > ⁝ ⏑ ⏑ ⏑ | ∟ | ∟ | – > ‖ ⏑ ⏑ ⏑ | ∟ | ∟ | – ∧ ‖
2. ⏑̆ ⁝ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑⏑ ⏑ | – ⏑ ‖ – ⏑ | – ⏑ | ∟ | – ∧]]

SECOND STROPHE.—Logaoedic.

I. 1. – > | – > | –⏑ ⏑ | –⏑ ⏑ ‖ –⏑ ⏑ | –⏑ ⏑ | –⏑ ⏑ | –⏑ ⏑ ‖
2. ⏑ ⁝ – > | – ⏑ | –⏑ ⏑ | – ⏑̆ ‖ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ∧]]

II. 1. > ⁝ – ⏑ | ∟ | ⏑⏑ ⏑ | –⏑ ⏑ | – ⏑ | – ∧ ‖
2. > ⁝ ⏑ ⏑ ⏑ | – ⏑̆ | – ∧ ‖
3. > ⁝ ⏑ ⏑ ⏑ | ∟ | ∟ | – ∧ ‖
4. > ⁝ –⏑ ⏑ | – ⏑̆ | – ∧ ‖
5. > ⁝ –⏑ ⏑ | ∟ | –⏑ ⏑ | ∟ | –⏑ ⏑ | – ∧ ‖
6. –⏑ ⏑ | ∟ | ∟ | – ∧]] *ἐπ.*

VI. Kommos, vv. 878—895.

I. Choreic, with a dochmius as epode. II. Choreic and Logaoedic. III. v. 1, logaoedic: 2 and 3, choreic. Two iambic trimeters follow, separated by a verse of two bacchii. IV. 1 and 4, bacchii: 2 and 3, logaoedic and choreic.

I. 1. ⏑ ⁝ ∟ | ⏑ ⏑ ⏑ | ∟ ‖ ⏑ ⏑ ⏑ | – ⏑ | – ⏑ | – ∧ ‖
2. ⏑ ⁝ ∟ | ⏑ ⏑ ⏑ | ∟ ‖ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
3. ⏑ ⁝ – – ⏑ | – ∧]]

II. 1. > ⋮ – ∪ | – > | – ∪ | ⌊ ‖ – ∪ | – ∪ | – ∪ | – Λ ‖
2. – > | ⏑ ∪ | – ∪ | – ∪ ‖ – ∪ | – ∪ | – ∪ | – Λ]]

III. 1. ⏑ ∪ | ⏑ ∪ | ∪ ∪ ∪ | ⏑ ∪ | – Λ ‖
2. ω ⋮ – ∪ | – ∪ | – ∪ | ⌊ | – Λ ‖
3. ∪ ⋮ – ∪ | – ∪ | – > | – ∪ | – Λ]]

[Here follow two iambic trimeters, 889 *ἐπεῖδον ὡς δὴ* κ.τ.λ., and 891 *αὐτὴ πρὸς αὑτῆς* κ.τ.λ., separated by a verse of two bacchii, *τίς ⋮ ἦν πῶς φέρ | εἴπε* Λ ‖.]

IV. 1. ∪ ⋮ – – ∪ | – – Λ ‖
2. ∪ ∪ ∪ | ∪ ∪ ∪ | ⏑ ∪ | – Λ ‖
3. – ∪ | – ∪ | – ∪ | – ∪ ‖
4. ∪ ⋮ – – ∪ | – – Λ]]

VII. Fourth Stasimon, vv. 947—970.

First Strophe, forming a single period.—Choreic (vv. 1, 2), and logaoedic (v. 3).

1. ∪ ⋮ ∪ ∪ ∪ | ∪ ∪ ∪ | – ∪ | – Λ ‖
2. ∪ ⋮ ∪ ∪ ∪ | ∪ ∪ ∪ | – ∪ | – Λ ‖
3. ⏑ ∪ | – ∪ | – > | – Λ]] *ἔπ.*

Second Strophe.—I. Choreic, with a logaoedic verse as prelude. II. Choreic and logaoedic.

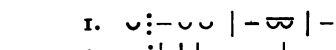
I. 1. ⌊ | ⏑ ∪ | – ∪ | – Λ ‖ *πρ.*
2. ∪ ⋮ – ∪ | – ∪ | – ∪ | – ∪ | ⌊ | – Λ ‖
3. ∪ ⋮ – ∪ | – ∪ | – ∪ | – ∪ | – ∪ | – Λ]]

II. 1. > ⋮ – ∪ | – ∪ | – ∪ | – Λ ‖
2. ∪ ⋮ ⏑ ∪ | – ∪ | ⌊ | – Λ ‖
3. – ∪ | – ∪ | – ∪ | – Λ ‖
4. ω ⋮ ⏑ ∪ | – > | ⏑ ∪ | – Λ ‖
5. ∪ ⋮ ⏑ ∪ | – ∪ | ⌊ | – Λ ‖
6. – ∪ | – ∪ | ⌊ | – Λ]]

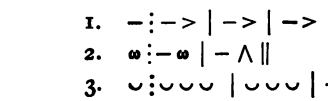
VIII. Lyrics for actors (ἀπὸ σκηνῆς), vv. 1004—1043.

FIRST STROPHE, forming a single period.—Dactylic.

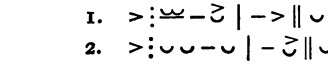
(The exclamation ἔ ἔ, – –, is *extra metrum*.)



SECOND STROPHE, forming a single period.—Logaoedic.



THIRD STROPHE, forming a single period.—Dochmiac.



The five dactylic hexameters in 1010 ff. might be regarded as forming another strophe (=1031 ff.), which would then be the third; and the third, as given above, would become the fourth. The five hexameters in 1018—1022 would then form a μεσῳδός. (J. H. H. Schmidt, *Compositionslehre* pp. clvi ff.)

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΔΗΙΑΝΕΙΡΑ.	ΑΓΓΕΛΟΣ.
ΔΟΥΛΗ ΤΡΟΦΟΣ.	ΛΙΧΑΣ.
ΤΑΛΟΣ.	ΗΡΑΚΛΗΣ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΤΡΑΧΙΝΙΩΝ.	ΠΡΕΣΒΥΣ.

The Laurentian MS. (L) prefixes *θε* (*θεράπαινα*) to v. 49, while indicating *τροφός* in the later scene (847 ff.). Hence it could be inferred that *δούλη τροφός* should be read as denoting two distinct persons. This view prevailed in the older editions, including those of Brunck and Hermann. Recent editors usually identify the speaker at v. 49 with the *τροφός* of 847 ff. This is a dramatic gain, since the effect of 847 ff. is strengthened by our previous knowledge of the Nurse's attachment to Deianeira. [In the Aldine ed. the speaker at v. 49 is strangely designated as *παιδαγωγός*.]

The Chorus consists of fifteen Trachinian maidens (cp. 143, 211), friends of Deianeira.

The parts were probably distributed as follows:—protagonist, Deianeira and Heracles; deuteragonist, Hyllus and Lichas; tritagonist, the Nurse, the Messenger, and the Old Man.

STRUCTURE OF THE PLAY.

1. πρόλογος, 1—93.
2. πάροδος, 94—140.
3. ἐπεισόδιον πρῶτον, 141—496, including a short ὑπόρχημα, or 'dance-song,' 205—224.
4. στάσιμον πρῶτον, 497—530.
5. ἐπεισόδιον δεύτερον, 531—632.
6. στάσιμον δεύτερον, 633—662.
7. ἐπεισόδιον τρίτον, 663—820.
8. στάσιμον τρίτον, 821—862.
9. ἐπεισόδιον τέταρτον, 863—946.
10. στάσιμον τέταρτον, 947—970.
11. ἔξοδος, 971—1278, including a μέλος ἀπὸ σκηνῆς, 1004—1043.

According to Nauck, the first ἐπεισόδιον ends at v. 204, and the second consists of vv. 225—496, the choral song in vv. 205—224 being the first στάσιμον. The play has then five epeisodia and five stasima.

ΤΡΑΧΙΝΙΑΙ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΗΙΑΝΕΙΡΑ.
ΔΟΥΛΗ ΤΡΟΦΟΣ.
ΥΛΛΟΣ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΤΡΑΧΙΝΙΩΝ.
ΑΓΓΕΛΟΣ.
ΛΙΧΑΣ.
ΗΡΑΚΛΗΣ.
ΠΡΕΣΒΥΣ.

ΤΡΑΧΙΝΙΑΙ.

ΔΗΙΑΝΕΙΡΑ.

ΛΟΓΟΣ μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανείς,
ὡς οὐκ ἂν αἰῶν' ἐκμάθοις βροτῶν, πρὶν ἂν
θάνῃ τις, οὔτ' εἰ χρηστὸς οὔτ' εἴ τῳ κακός·
ἐγὼ δὲ τὸν ἐμόν, καὶ πρὶν εἰς Ἅιδου μολεῖν,
ἔξοιδ' ἔχουσα δυστυχῆ τε καὶ βαρύν·
ἥτις πατρὸς μὲν ἐν δόμοισιν Οἰνέως,
ναίουσ' ἔτ' ἐν Πλευρῶνι, νυμφείων ὄκνον
ἄλγιστον ἔσχον, εἴ τις Αἰτωλὶς γυνή.
μνηστὴρ γὰρ ἦν μοι ποταμός, Ἀχελῷον λέγω,
ὅς μ' ἐν τρισὶν μορφαῖσιν ἐξήτει πατρός,
φοιτῶν ἐναργὴς ταῦρος, ἄλλοτ' αἰόλος
δράκων ἑλικτός, ἄλλοτ' ἀνδρείῳ κύτει
βούπρῳρος· ἐκ δὲ δασκίου γενειάδος
κρουνοὶ διερραίνοντο κρηναίου ποτοῦ.
τοιόνδ' ἐγὼ μνηστῆρα προσδεδεγμένη
δύστηνος ἀεὶ κατθανεῖν ἐπηυχόμην
πρὶν τῆσδε κοίτης ἐμπελασθῆναί ποτε.
χρόνῳ δ' ἐν ὑστέρῳ μέν, ἀσμένῃ δέ μοι,
ὁ κλεινὸς ἦλθε Ζηνὸς Ἀλκμήνης τε παῖς·

1 ἔτ' add. Erfurdt, om. L. ναίουσ' ἐνὶ A : ναίουσα δ' r.—ὄκνον] γρ. ὄτλον schol. in L. 12 f. κύτει | βούπρῳρος Strabo 10. 458: τύπῳ | βούκρανος MSS.

ὃς εἰς ἀγῶνα τῷδε συμπεσὼν μάχης
ἐκλύεταί με. καὶ τρόπον μὲν ἂν πόνων
οὐκ ἂν διείποιμ'· οὐ γὰρ οἶδ'· ἀλλ' ὅστις ἦν
θακῶν ἀταρβὴς τῆς θέας, ὅδ' ἂν λέγοι·
ἐγὼ γὰρ ἤμην ἐκπεπληγμένη φόβῳ,
μή μοι τὸ κάλλος ἄλγος ἐξεύροι ποτέ.
τέλος δ' ἔθηκε Ζεὺς ἀγώνιος καλῶς,
εἰ δὴ καλῶς. λέχος γὰρ Ἡρακλεῖ κριτὸν
ξυστᾶσ' ἀεί τιν' ἐκ φόβου φόβον τρέφω,
κείνου προκηραίνουσα· νὺξ γὰρ εἰσάγει
καὶ νὺξ ἀπωθεῖ διαδεδεγμένη πόνον.
κἀφύσαμεν δὴ παῖδας, οὓς κεῖνός ποτε,
γῆτης ὅπως ἄρουραν ἔκτοπον λαβών,
σπείρων μόνον προσεῖδε κἀξαμῶν ἅπαξ.
τοιοῦτος αἰὼν εἰς δόμους τε κἀκ δόμων
ἀεὶ τὸν ἄνδρ' ἔπεμπε λατρεύοντά τῳ.
νῦν δ' ἡνίκ' ἄθλων τῶνδ' ὑπερτελὴς ἔφυ,
ἐνταῦθα δὴ μάλιστα ταρβήσασ' ἔχω.
ἐξ οὗ γὰρ ἔκτα κεῖνος Ἰφίτου βίαν,
ἡμεῖς μὲν ἐν Τραχῖνι τῇδ' ἀνάστατοι
ξένῳ παρ' ἀνδρὶ ναίομεν, κεῖνος δ' ὅπου
βέβηκεν οὐδεὶς οἶδε· πλὴν ἐμοὶ πικρὰς
ὠδῖνας αὑτοῦ προσβαλὼν ἀποίχεται.
σχεδὸν δ' ἐπίσταμαί τι πῆμ' ἔχοντά νιν·
χρόνον γὰρ οὐχὶ βαιόν, ἀλλ' ἤδη δέκα
μῆνας πρὸς ἄλλοις πέντ' ἀκήρυκτος μένει.
κἄστιν τι δεινὸν πῆμα· τοιαύτην ἐμοὶ
δέλτον λιπὼν ἔστειχε, τὴν ἐγὼ θαμὰ
θεοῖς ἀρῶμαι πημονῆς ἄτερ λαβεῖν.

ΤΡΟΦΟΣ.

δέσποινα Δηάνειρα, πολλὰ μέν σ' ἐγὼ
κατεῖδον ἤδη πανδάκρυτ' ὀδύρματα

τὴν Ἡράκλειον ἔξοδον γοωμένην·
νῦν δ', εἰ δίκαιον τοὺς ἐλευθέρους φρενοῦν
γνώμαισι δούλαις, κἀμὲ χρὴ φράσαι τὸ σόν·
πῶς παισὶ μὲν τοσοῖσδε πληθύεις, ἀτὰρ
ἀνδρὸς κατὰ ζήτησιν οὐ πέμπεις τινά,
μάλιστα δ' ὅνπερ εἰκὸς Ἄλλον, εἰ πατρὸς
νέμοι τιν' ὥραν τοῦ καλῶς πράσσειν δοκεῖν;
ἐγγὺς δ' ὅδ' αὐτὸς ἀρτίπους θρῴσκει δόμους·
ὥστ' εἴ τί σοι πρὸς καιρὸν ἐννέπειν δοκῶ,
πάρεστι χρῆσθαι τἀνδρὶ τοῖς τ' ἐμοῖς λόγοις.

ΔΗ. ὦ τέκνον, ὦ παῖ, κἀξ ἀγεννήτων ἄρα
μῦθοι καλῶς πίπτουσιν· ἥδε γὰρ γυνὴ
δούλη μέν, εἴρηκεν δ' ἐλεύθερον λόγον.

ΥΛΛΟΣ.

ποῖον; δίδαξον, μῆτερ, εἰ διδακτά μοι.

ΔΗ. σὲ πατρὸς οὕτω δαρὸν ἐξενωμένου
τὸ μὴ πυθέσθαι ποῦ 'στιν, αἰσχύνην φέρειν.

ΥΛ. ἀλλ' οἶδα, μύθοις εἴ τι πιστεύειν χρεών.

ΔΗ. καὶ ποῦ κλύεις νιν, τέκνον, ἱδρῦσθαι χθονός;

ΥΛ. τὸν μὲν παρελθόντ' ἄροτον ἐν μήκει χρόνου
Λυδῇ γυναικὶ φασί νιν λάτριν πονεῖν.

ΔΗ. πᾶν τοίνυν, εἰ καὶ τοῦτ' ἔτλη, κλύοι τις ἄν.

ΥΛ. ἀλλ' ἐξαφεῖται τοῦδέ γ', ὡς ἐγὼ κλύω.

ΔΗ. ποῦ δῆτα νῦν ζῶν ἢ θανὼν ἀγγέλλεται;

ΥΛ. Εὐβοΐδα χώραν φασίν, Εὐρύτου πόλιν,
ἐπιστρατεύειν αὐτόν, ἢ μέλλειν ἔτι.

ΔΗ. ἆρ' οἶσθα δῆτ', ὦ τέκνον, ὡς ἔλειπέ μοι
μαντεῖα πιστὰ τῆσδε τῆς χώρας πέρι;

ΥΛ. τὰ ποῖα, μῆτερ; τὸν λόγον γὰρ ἀγνοῶ.

53 τὸ σόν an early corrector of L (perh. S), r: τόσον L^1, A. 57 νέμοι L, A, vulg.: νέμει r. 60 τοῖς τ' L: τ' om. r. (τοῖς γ' Hermann.)
66 φέρει MSS.: corr. Valckenaer.

ΔΗ. ὡς ἡ τελευτὴν τοῦ βίου μέλλει τελεῖν,
ἢ τοῦτον ἄρας ἆθλον εἰς τό γ' ὕστερον
τὸν λοιπὸν ἤδη βίοτον εὐαίων' ἔχειν.
ἐν οὖν ῥοπῇ τοιᾷδε κειμένῳ, τέκνον,
οὐκ εἶ ξυνέρξων; ἡνίκ' ἡ σεσώσμεθα
[ἢ πίπτομεν σοῦ πατρὸς ἐξολωλότος]
κείνου βίον σώσαντος, ἢ οἰχόμεσθ' ἅμα.

ΤΛ. ἀλλ' εἶμι, μῆτερ· εἰ δὲ θεσφάτων ἐγὼ
βάξιν κατῄδη τῶνδε, κἂν πάλαι παρῆ·
νῦν δ' ὁ ξυνήθης πότμος οὐκ εἴα πατρὸς
ἡμᾶς προταρβεῖν οὐδὲ δειμαίνειν ἄγαν.
νῦν δ' ὡς ξυνίημ', οὐδὲν ἐλλείψω τὸ μὴ
πᾶσαν πυθέσθαι τῶνδ' ἀλήθειαν πέρι.

ΔΗ. χώρει νυν, ὦ παῖ· καὶ γὰρ ὑστέρῳ τό γ' εὖ
πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾷ.

ΧΟΡΟΣ.

στρ. α'. ὃν αἰόλα νὺξ ἐναριζομένα
2 τίκτει κατευνάζει τε φλογιζόμενον,
3 Ἄλιον, Ἄλιον αἰτῶ
4 τοῦτο καρῦξαι, τὸν Ἀλκμήνας πόθι μοι πόθι παῖς
5 ναίει ποτ', ὦ λαμπρᾷ στεροπᾷ φλεγέθων,
6 ἢ ποντίας αὐλῶνας, ἢ δισσαῖσιν ἀπείροις κλιθείς·
7 εἶπ', ὦ κρατιστεύων κατ' ὄμμα.

ἀντ. α'. ποθουμένᾳ γὰρ φρενὶ πυνθάνομαι
2 τὰν ἀμφινεικῆ Δηιάνειραν ἀεί,
3 οἷά τιν' ἄθλιον ὄρνιν,

79 ὡς ἢ r: ὥς οἱ L. 80 εἰς τὸν ὕστερον MSS.: corr. Reiske. 81 τὸν λοιπὸν L, vulg.: τὸ λοιπὸν r. 84 del. Bentley. 87 παρῇ Elmsley, Dindorf: παρῆν MSS. 88 εἶα Vauvilliers: ἐᾷ MSS. 90 μὴ MSS.: μὴ οὐ Brunck. 98 πόθι μοι πόθι μοι παῖς L, vulg.: corr. Triclinius. 100 ποντίας L (with ου written above α by the first hand): ποντίους r.

4 οὔποτ' εὐνάζειν ἀδακρύτων βλεφάρων πόθον, ἀλλ'
5 εὔμναστον ἀνδρὸς δεῖμα τρέφουσαν ὁδοῦ
6 ἐνθυμίοις εὐναῖς ἀνανδρώτοισι τρύχεσθαι, κακὰν
7 δύστανον ἐλπίζουσαν αἶσαν.

στρ. β'. πολλὰ γὰρ ὥστ' ἀκάμαντος ἢ νότου ἢ βορέα τις
2 κύματ' ἂν εὐρέϊ πόντῳ βάντ' ἐπιόντα τ' ἴδοι,
3 οὕτω δὲ τὸν Καδμογενῆ στρέφει, τὸ δ' αὔξει βιότου
πολύπονον ὥσπερ πέλαγος
4 Κρήσιον. ἀλλά τις θεῶν αἰὲν ἀναμπλάκητον Ἄιδα
σφε δόμων ἐρύκει.

ἀντ' β'. ὧν ἐπιμεμφομένα σ' αἰδοῖα μέν, ἀντία δ' οἴσω.
2 φαμὶ γὰρ οὐκ ἀποτρύειν ἐλπίδα τὰν ἀγαθὰν
3 χρῆναί σ'· ἀνάλγητα γὰρ οὐδ' ὁ πάντα κραίνων
βασιλεὺς ἐπέβαλε θνατοῖς Κρονίδας·
4 ἀλλ' ἐπὶ πῆμα καὶ χαρὰ πᾶσι κυκλοῦσιν, οἷον
ἄρκτου στροφάδες κέλευθοι.

ἐπ. μένει γὰρ οὔτ' αἰόλα
νὺξ βροτοῖσιν οὔτε κῆρες
οὔτε πλοῦτος, ἀλλ' ἄφαρ
βέβακε, τῷ δ' ἐπέρχεται
χαίρειν τε καὶ στέρεσθαι.
ἃ καὶ σὲ τὰν ἄνασσαν ἐλπίσιν λέγω
τάδ' αἰὲν ἴσχειν· ἐπεὶ τίς ὧδε
τέκνοισι Ζῆν' ἄβουλον εἶδεν;

ΔΗ. πεπυσμένη μέν, ὡς ἀπεικάσαι, πάρει
πάθημα τοὐμόν· ὡς δ' ἐγὼ θυμοφθορῶ
μήτ' ἐκμάθοις παθοῦσα, νῦν δ' ἄπειρος εἶ.

108 *τρέφουσαν* Casaubon: *φέρουσαν* MSS. 114 *κύματ' εὐρέϊ* MSS.: *ἂν* add. Porson, Wakefield. 117 *στρέφει* Reiske: *τρέφει* MSS. 118 *ὥσπερ* A: *ὥστε* L. 120 *ἀναμπλάκητον* schol. in L: *ἀμπλάκητον* A, vulg.: *ἀπλάκητον* L. 123 *αἰδοῖα* Musgrave: *ἀδεῖα* MSS.

τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκεται
χώροισιν αὐτοῦ, καί νιν οὐ θάλπος θεοῦ,
οὐδ' ὄμβρος, οὐδὲ πνευμάτων οὐδὲν κλονεῖ,
ἀλλ' ἡδοναῖς ἄμοχθον ἐξαίρει βίον
ἐς τοῦθ', ἕως τις ἀντὶ παρθένου γυνὴ
κληθῇ, λάβῃ τ' ἐν νυκτὶ φροντίδων μέρος,
ἤτοι πρὸς ἀνδρὸς ἢ τέκνων φοβουμένη.
τότ' ἄν τις εἰσίδοιτο, τὴν αὑτοῦ σκοπῶν
πρᾶξιν, κακοῖσιν οἷς ἐγὼ βαρύνομαι.
πάθη μὲν οὖν δὴ πόλλ' ἔχω γ' ἐκλαυσάμην·
ἓν δ', οἷον οὔπω πρόσθεν, αὐτίκ' ἐξερῶ.
ὁδὸν γὰρ ἧμος τὴν τελευταίαν ἄναξ
ὡρμᾶτ' ἀπ' οἴκων Ἡρακλῆς, τότ' ἐν δόμοις
λείπει παλαιὰν δέλτον ἐγγεγραμμένην
ξυνθήμαθ', ἁμοὶ πρόσθεν οὐκ ἔτλη ποτέ,
πολλοὺς ἀγῶνας ἐξιών, οὔπω φράσαι,
ἀλλ' ὥς τι δράσων εἶρπε κοὐ θανούμενος.
νῦν δ' ὡς ἔτ' οὐκ ὢν εἶπε μὲν λέχους ὅ τι
χρείη μ' ἐλέσθαι κτῆσιν, εἶπε δ' ἣν τέκνοις
μοῖραν πατρῴας γῆς διαιρετὸν νέμοι,
χρόνον προτάξας, ὡς τρίμηνον ἡνίκα
χώρας ἀπείη κἀνιαύσιος βεβώς,
τότ' ἢ θανεῖν χρείη σφε τῷδε τῷ χρόνῳ,
ἢ τοῦθ' ὑπεκδραμόντα τοῦ χρόνου τέλος
τὸ λοιπὸν ἤδη ζῆν ἀλυπήτῳ βίῳ.
τοιαῦτ' ἔφραζε πρὸς θεῶν εἱμαρμένα
τῶν Ἡρακλείων ἐκτελευτᾶσθαι πόνων,
ὡς τὴν παλαιὰν φηγὸν αὐδῆσαί ποτε
Δωδῶνι δισσῶν ἐκ Πελειάδων ἔφη.
καὶ τῶνδε ναμέρτεια συμβαίνει χρόνου

163 *νέμοι* L, vulg.: *μένειν* A. 164 *τρίμηνον* MSS. (*-ος* conj. Wakefield.)—*ἡνίκ' ἂν* MSS.: corr. Dawes. 165 *κἀνιαύσιος* MSS. (*-ον* conj. Brunck.)

τοῦ νῦν παρόντος, ὡς τελεσθῆναι χρεών·
ὥσθ' ἡδέως εὔδουσαν ἐκπηδᾶν ἐμὲ
φόβῳ, φίλαι, ταρβοῦσαν, εἴ με χρὴ μένειν
πάντων ἀρίστου φωτὸς ἐστερημένην.
ΧΟ. εὐφημίαν νῦν ἴσχ'· ἐπεὶ καταστεφῆ
στείχονθ' ὁρῶ τιν' ἄνδρα πρὸς χαρὰν λόγων.

ΑΓΓΕΛΟΣ.

δέσποινα Δηάνειρα, πρῶτος ἀγγέλων
ὄκνου σε λύσω· τὸν γὰρ Ἀλκμήνης τόκον
καὶ ζῶντ' ἐπίστω καὶ κρατοῦντα κἀκ μάχης
ἄγοντ' ἀπαρχὰς θεοῖσι τοῖς ἐγχωρίοις.
ΔΗ. τίν' εἶπας, ὦ γεραιέ, τόνδε μοι λόγον;
ΑΓ. τάχ' ἐς δόμους σοὺς τὸν πολύζηλον πόσιν
ἥξειν, φανέντα σὺν κράτει νικηφόρῳ.
ΔΗ. καὶ τοῦ τόδ', ἀστῶν ἢ ξένων μαθὼν λέγεις;
ΑΓ. ἐν βουθερεῖ λειμῶνι πρὸς πολλοὺς θροεῖ
Λίχας ὁ κῆρυξ ταῦτα· τοῦδ' ἐγὼ κλύων
ἀπῆξ', ὅπως τοι πρῶτος ἀγγείλας τάδε
πρὸς σοῦ τι κερδάναιμι καὶ κτήμην χάριν.
ΔΗ. αὐτὸς δὲ πῶς ἄπεστιν, εἴπερ εὐτυχεῖ;
ΑΓ. οὐκ εὐμαρείᾳ χρώμενος πολλῇ, γύναι.
κύκλῳ γὰρ αὐτὸν Μηλιεὺς ἅπας λεὼς
κρίνει παραστάς, οὐδ' ἔχει βῆναι πρόσω.
τὸ γὰρ ποθοῦν ἕκαστος ἐκμαθεῖν θέλων
οὐκ ἂν μεθεῖτο, πρὶν καθ' ἡδονὴν κλύειν.
οὕτως ἐκεῖνος οὐχ ἑκών, ἑκοῦσι δὲ
ξύνεστιν· ὄψει δ' αὐτὸν αὐτίκ' ἐμφανῆ.
ΔΗ. ὦ Ζεῦ, τὸν Οἴτης ἄτομον ὃς λειμῶν' ἔχεις,
ἔδωκας ἡμῖν ἀλλὰ σὺν χρόνῳ χαράν.
φωνήσατ', ὦ γυναῖκες, αἵ τ' εἴσω στέγης
αἵ τ' ἐκτὸς αὐλῆς, ὡς ἄελπτον ὄμμ' ἐμοὶ

196 τὰ γὰρ ποθεῖν' conj. E. Thomas.

φήμης ἀνασχὸν τῆσδε νῦν καρπούμεθα.

ΧΟ. ἀνολολυξάτω δόμοις ἐφεστίοις
ἀλαλαγαῖς ἁ μελλόνυμφος, ἐν δὲ
κοινὸς ἀρσένων ἴτω
κλαγγὰ τὸν εὐφαρέτραν
Ἀπόλλω προστάταν· ὁμοῦ δὲ
παιᾶνα παιᾶν' ἀνάγετ', ὦ παρθένοι,
βοᾶτε τὰν ὁμόσπορον
Ἄρτεμιν Ὀρτυγίαν ἐλαφαβόλον, ἀμφίπυρον,
γείτονάς τε Νύμφας.
ἀείρομ', οὐδ' ἀπώσομαι
τὸν αὐλόν, ὦ τύραννε τᾶς ἐμᾶς φρενός.
ἰδού μ', ἀναταράσσει
εὐοῖ μ'
ὁ κισσός, ἄρτι βακχίαν
ὑποστρέφων ἄμιλλαν.
ἰὼ ἰὼ Παιάν·
ἴδ', ὦ φίλα γύναι,
τάδ' ἀντίπρῳρα δή σοι
βλέπειν πάρεστ' ἐναργῆ.

ΔΗ. ὁρῶ, φίλαι γυναῖκες, οὐδέ μ' ὄμματος
φρουρὰν παρῆλθε τόνδε μὴ λεύσσειν στόλον·
χαίρειν δὲ τὸν κήρυκα προὐννέπω, χρόνῳ
πολλῷ φανέντα, χαρτὸν εἴ τι καὶ φέρεις.

ΛΙΧΑΣ.

ἀλλ' εὖ μὲν ἴγμεθ', εὖ δὲ προσφωνούμεθα,
γύναι, κατ' ἔργου κτῆσιν· ἄνδρα γὰρ καλῶς
πράσσοντ' ἀνάγκη χρηστὰ κερδαίνειν ἔπη.

205 ἀνολολύξετε L: ἀνολολύξατε r: corr. Burges. 206 ἀλαλαγαῖς r: ἀλαλαῖς L, A.—ἁ μελλόνυμφος Erfurdt: ὁ μελλόνυμφος MSS. 209 Ἀπόλλωνα MSS.: corr. Dindorf. 220 βακχείαν MSS.: corr. Brunck. 222 ἴδ' Dindorf: ἴδε ἴδ' MSS. 226 φρουρὰ MSS.: corr. Musgrave. 228 φέρεις L: φέρει r.

ΔΗ. ὦ φίλτατ' ἀνδρῶν, πρῶθ' ἃ πρῶτα βούλομαι
δίδαξον, εἰ ζῶνθ' Ἡρακλέα προσδέξομαι.
ΛΙ. ἔγωγέ τοι σφ' ἔλειπον ἰσχύοντά τε
καὶ ζῶντα καὶ θάλλοντα κοὐ νόσῳ βαρύν.
ΔΗ. ποῦ γῆς, πατρῴας εἴτε βαρβάρου; λέγε.
ΛΙ. ἀκτή τις ἔστ' Εὐβοιίς, ἔνθ' ὁρίζεται
βωμοὺς τέλη τ' ἔγκαρπα Κηναίῳ Διί.
ΔΗ. εὐκταῖα φαίνων, ἢ 'πὸ μαντείας τινός;
ΛΙ. εὐχαῖς, ὅθ' ἥρει τῶνδ' ἀνάστατον δορὶ
χώραν γυναικῶν ὧν ὁρᾷς ἐν ὄμμασιν.
ΔΗ. αὗται δέ, πρὸς θεῶν, τοῦ ποτ' εἰσὶ καὶ τίνες;
οἰκτραὶ γάρ, εἰ μὴ ξυμφοραὶ κλέπτουσί με.
ΛΙ. ταύτας ἐκεῖνος Εὐρύτου πέρσας πόλιν
ἐξείλεθ' αὑτῷ κτῆμα καὶ θεοῖς κριτόν.
ΔΗ. ἦ κἀπὶ ταύτῃ τῇ πόλει τὸν ἄσκοπον
χρόνον βεβὼς ἦν ἡμερῶν ἀνήριθμον;
ΛΙ. οὔκ, ἀλλὰ τὸν μὲν πλεῖστον ἐν Λυδοῖς χρόνον
κατείχεθ', ὡς φήσ' αὐτός, οὐκ ἐλεύθερος,
ἀλλ' ἐμπολητεύεις. τοῦ λόγου δ' οὐ χρὴ φθόνον,
γύναι, προσεῖναι, Ζεὺς ὅτου πράκτωρ φανῇ.
κεῖνος δὲ πραθεὶς Ὀμφάλῃ τῇ βαρβάρῳ
ἐνιαυτὸν ἐξέπλησεν, ὡς αὐτὸς λέγει.
χοὕτως ἐδήχθη τοῦτο τοὔνειδος λαβὼν
ὥσθ' ὅρκον αὑτῷ προσβαλὼν διώμοσεν,
ἢ μὴν τὸν ἀγχιστῆρα τοῦδε τοῦ πάθους
ξὺν παιδὶ καὶ γυναικὶ δουλώσειν ἔτι.
κοὐχ ἡλίωσε τοὔπος, ἀλλ' ὅθ' ἁγνὸς ἦν,
στρατὸν λαβὼν ἐπακτὸν ἔρχεται πόλιν
τὴν Εὐρυτείαν. τόνδε γὰρ μεταίτιον
μόνον βροτῶν ἔφασκε τοῦδ' εἶναι πάθους·
ὃς αὐτὸν ἐλθόντ' ἐς δόμους ἐφέστιον,

238 τέλη L, vulg.: τελεῖ A. 240 εὐχαῖς L, vulg.: εὐκταῖ' A.
243 ξυμφοραὶ A: ξυμφορᾶι L (the ι added by S), vulg.

ξένον παλαιὸν ὄντα, πολλὰ μὲν λόγοις
ἐπερρόθησε, πολλὰ δ' ἀτηρᾷ φρενί,
λέγων, χεροῖν μὲν ὡς ἄφυκτ' ἔχων βέλη
τῶν ὧν τέκνων λείποιτο πρὸς τόξου κρίσιν,
φωνεῖ δέ, δοῦλος ἀνδρὸς ὡς ἐλευθέρου
ῥαίοιτο· δείπνοις δ', ἡνίκ' ἦν ᾠνωμένος,
ἔρριψεν ἐκτὸς αὐτόν. ὧν ἔχων χόλον,
ὡς ἵκετ' αὖθις Ἴφιτος Τιρυνθίαν
πρὸς κλιτύν, ἵππους νομάδας ἐξιχνοσκοπῶν,
τότ' ἄλλοσ' αὐτὸν ὄμμα, θατέρᾳ δὲ νοῦν
ἔχοντ' ἀπ' ἄκρας ἦκε πυργώδους πλακός.
ἔργου δ' ἕκατι τοῦδε μηνίσας ἄναξ
ὁ τῶν ἁπάντων Ζεὺς πατὴρ Ὀλύμπιος
πρατόν νιν ἐξέπεμψεν, οὐδ' ἠνέσχετο,
ὀθούνεκ' αὐτὸν μοῦνον ἀνθρώπων δόλῳ
ἔκτεινεν. εἰ γὰρ ἐμφανῶς ἠμύνατο,
Ζεύς τἂν συνέγνω ξὺν δίκῃ χειρουμένῳ·
ὕβριν γὰρ οὐ στέργουσιν οὐδὲ δαίμονες.
κεῖνοι δ' ὑπερχλίοντες ἐκ γλώσσης κακῆς
αὐτοὶ μὲν Ἅιδου πάντες εἴσ' οἰκήτορες,
πόλις δὲ δούλη· τάσδε δ' ἅσπερ εἰσορᾷς,
ἐξ ὀλβίων ἄζηλον εὐροῦσαι βίον
χωροῦσι πρὸς σέ· ταῦτα γὰρ πόσις τε σὸς
ἐφεῖτ', ἐγὼ δὲ πιστὸς ὢν κείνῳ τελῶ.
αὐτὸν δ' ἐκεῖνον, εὖτ' ἂν ἀγνὰ θύματα
ῥέξῃ πατρῴῳ Ζηνὶ τῆς ἁλώσεως,
φρόνει νιν ὡς ἥξοντα· τοῦτο γὰρ λόγου
πολλοῦ καλῶς λεχθέντος ἥδιστον κλύειν.

ΧΟ. ἄνασσα, νῦν σοι τέρψις ἐμφανὴς κυρεῖ,
τῶν μὲν παρόντων, τὰ δὲ πεπυσμένῃ λόγῳ.

ΔΗ. πῶς δ' οὐκ ἐγὼ χαίροιμ' ἄν, ἀνδρὸς εὐτυχῆ

281 ὑπερχλίοντες L^1 (and lemma of schol.): ὑπερχλιδῶντες L^a, vulg.
292 τὰ δὲ Scaliger: τῶν δὲ MSS.

κλύουσα πρᾶξιν τήνδε, πανδίκῳ φρενί;
πολλή 'στ' ἀνάγκη τῇδε τοῦτο συντρέχειν.
ὅμως δ' ἔνεστι τοῖσιν εὖ σκοπουμένοις
ταρβεῖν τὸν εὖ πράσσοντα, μὴ σφαλῇ ποτε.
ἐμοὶ γὰρ οἶκτος δεινὸς εἰσέβη, φίλαι,
ταύτας ὁρώσῃ δυσπότμους ἐπὶ ξένης
χώρας ἀοίκους ἀπάτορᾶς τ' ἀλωμένας,
αἳ πρὶν μὲν ἦσαν ἐξ ἐλευθέρων ἴσως
ἀνδρῶν, τανῦν δὲ δοῦλον ἴσχουσιν βίον.
ὦ Ζεῦ τροπαῖε, μή ποτ' εἰσίδοιμί σε
πρὸς τοὐμὸν οὕτω σπέρμα χωρήσαντά ποι,
μηδ', εἴ τι δράσεις, τῆσδέ γε ζώσης ἔτι.
οὕτως ἐγὼ δέδοικα τάσδ' ὁρωμένη.
ὦ δυστάλαινα, τίς ποτ' εἶ νεανίδων;
ἄνανδρος, ἢ τεκνοῦσσα; πρὸς μὲν γὰρ φύσιν
πάντων ἄπειρος τῶνδε, γένναία δέ τις.
Λίχα, τίνος ποτ' ἐστὶν ἡ ξένη βροτῶν;
τίς ἡ τεκοῦσα, τίς δ' ὁ φιτύσας πατήρ;
ἔξειπ'· ἐπεί νιν τῶνδε πλεῖστον ᾠκτισα
βλέπουσ', ὅσῳπερ καὶ φρονεῖν οἶδεν μόνη.

ΛΙ. τί δ' οἶδ' ἐγώ; τί δ' ἄν με καὶ κρίνοις; ἴσως
γέννημα τῶν ἐκεῖθεν οὐκ ἐν ὑστάτοις.

ΔΗ. μὴ τῶν τυράννων; Εὐρύτου σπορά τις ἦν;

ΛΙ. οὐκ οἶδα· καὶ γὰρ οὐδ' ἀνιστόρουν μακράν.

ΔΗ. οὐδ' ὄνομα πρός του τῶν ξυνεμπόρων ἔχεις;

ΛΙ. ἥκιστα· σιγῇ τοὐμὸν ἔργον ἤνυτον.

ΔΗ. εἶπ', ὦ τάλαιν', ἀλλ' ἡμὶν ἐκ σαυτῆς· ἐπεὶ
καὶ ξυμφορά τοι μὴ εἰδέναι σέ γ' ἥτις εἶ.

ΛΙ. οὔ τἄρα τῷ γε πρόσθεν οὐδὲν ἐξ ἴσου
χρόνῳ διήσει γλῶσσαν, ἥτις οὐδαμὰ

308 τεκνοῦσσα Brunck: τεκοῦσα L, A, vulg.: τεκνοῦσα Triclinius. 316 τῶν τυράννων L, A, vulg.: του τυράννων r. 323 διήσει Wakefield: διοίσει MSS.

προὔφηνεν οὔτε μείζον' οὔτ' ἐλάσσονα,
ἀλλ' αἰὲν ὠδίνουσα συμφορᾶς βάρος
δακρυρροεῖ δύστηνος, ἐξ ὅτου πάτραν
διήνεμον λέλοιπεν· ἡ δέ τοι τύχη
κακὴ μὲν αὐτῇ γ', ἀλλὰ συγγνώμην ἔχει.
ΔΗ. ἡ δ' οὖν ἐάσθω, καὶ πορευέσθω στέγας
οὕτως ὅπως ἥδιστα, μηδὲ πρὸς κακοῖς
τοῖς οὖσιν ἄλλην πρός γ' ἐμοῦ λύπην λάβῃ·
ἅλις γὰρ ἡ παροῦσα. πρὸς δὲ δώματα
χωρῶμεν ἤδη πάντες, ὡς σύ θ' οἵ θέλεις
σπεύδῃς, ἐγὼ δὲ τἄνδον ἐξαρκῆ τιθῶ.
ΑΓ. αὐτοῦ γε πρῶτον βαιὸν ἀμμείνασ', ὅπως
μάθῃς ἄνευ τῶνδ' οὔστινάς τ' ἄγεις ἔσω,
ὧν τ' οὐδὲν εἰσήκουσας ἐκμάθῃς ἃ δεῖ·
τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ.
ΔΗ. τί δ' ἐστί; τοῦ με τήνδ' ἐφίστασαι βάσιν;
ΑΓ. σταθεῖσ' ἄκουσον· καὶ γὰρ οὐδὲ τὸν πάρος
μῦθον μάτην ἤκουσας, οὐδὲ νῦν δοκῶ.
ΔΗ. πότερον ἐκείνους δῆτα δεῦρ' αὖθις πάλιν
καλῶμεν, ἢ 'μοὶ ταῖσδέ τ' ἐξειπεῖν θέλεις;
ΑΓ. σοὶ ταῖσδέ τ' οὐδὲν εἴργεται, τούτους δ' ἔα.
ΔΗ. καὶ δὴ βεβᾶσι, χὠ λόγος σημαινέτω.
ΑΓ. ἀνὴρ ὅδ' οὐδὲν ὧν ἔλεξεν ἀρτίως
φωνεῖ δίκης ἐς ὀρθόν, ἀλλ' ἢ νῦν κακός,
ἢ πρόσθεν οὐ δίκαιος ἄγγελος παρῆν.
ΔΗ. τί φής; σαφῶς μοι φράζε πᾶν ὅσον νοεῖς·
ἃ μὲν γὰρ ἐξείρηκας ἀγνοία μ' ἔχει.
ΑΓ. τούτου λέγοντος τἀνδρὸς εἰσήκουσ' ἐγώ,
πολλῶν παρόντων μαρτύρων, ὡς τῆς κόρης
ταύτης ἕκατι κεῖνος Εὐρυτόν θ' ἕλοι

331 τοῖς οὖσι λύπην πρός γ' ἐμοῦ λύπην λάβοι L, vulg.: τοῖς οὖσιν ἄλλην Triclinius: λάβῃ Blaydes. (λύπην...διπλῆν conj. F. W. Schmidt.)
343 ἢ 'μοὶ Groddeck: ἢ μοι MSS.

τήν θ' ὑψίπυργον Οἰχαλίαν, Ἔρως δέ νιν
μόνος θεῶν θέλξειεν αἰχμάσαι τάδε,
οὐ ταπὶ Λυδοῖς οὐδ' ὑπ' Ὀμφάλῃ πόνων
λατρεύματ', οὐδ' ὁ ῥιπτὸς Ἰφίτου μόρος·
ὃν νῦν παρώσας οὗτος ἔμπαλιν λέγει.
ἀλλ' ἡνίκ' οὐκ ἔπειθε τὸν φυτοσπόρον
τὴν παῖδα δοῦναι, κρύφιον ὡς ἔχοι λέχος,
ἔγκλημα μικρὸν αἰτίαν θ' ἑτοιμάσας
ἐπιστρατεύει πατρίδα τὴν ταύτης, ἐν ᾗ
τὸν Εὔρυτον τόνδ' εἶπε δεσπόζειν θρόνων,
κτείνει τ' ἄνακτα πατέρα τῆσδε καὶ πόλιν
ἔπερσε. καὶ νῦν, ὡς ὁρᾷς, ἥκει δόμους
ὡς τούσδε πέμπων οὐκ ἀφροντίστως, γύναι,
οὐδ' ὥστε δούλην· μηδὲ προσδόκα τόδε·
οὐδ' εἰκός, εἴπερ ἐντεθέρμανται πόθῳ.
ἔδοξεν οὖν μοι πρὸς σὲ δηλῶσαι τὸ πᾶν,
δέσποιν', ὃ τοῦδε τυγχάνω μαθὼν πάρα.
καὶ ταῦτα πολλοὶ πρὸς μέσῃ Τραχινίων
ἀγορᾷ συνεξήκουον ὡσαύτως ἐμοί,
ὥστ' ἐξελέγχειν· εἰ δὲ μὴ λέγω φίλα,
οὐχ ἥδομαι, τὸ δ' ὀρθὸν ἐξείρηχ' ὅμως.

ΔΗ. οἴμοι τάλαινα, ποῦ ποτ' εἰμὶ πράγματος;
τίν' εἰσδέδεγμαι πημονὴν ὑπόστεγον
λαθραῖον; ὦ δύστηνος· ἆρ' ἀνώνυμος
πέφυκεν, ὥσπερ οὐπάγων διώμνυτο;

ΑΓ. ἦ κάρτα λαμπρὰ καὶ κατ' ὄνομα καὶ φύσιν·
πατρὸς μὲν οὖσα γένεσιν Εὐρύτου ποτὲ
Ἰόλη 'καλεῖτο, τῆς ἐκεῖνος οὐδαμὰ
βλάστας ἐφώνει δῆθεν οὐδὲν ἱστορῶν.

356 ὑπ' Ὀμφάλῃ] ὑπ' Herwerden: ἐπ' L (perh. made from ὑπ'), vulg.: ἀπ' r. 362—364 Hartung rejects from τὴν ταύτης to πατέρα (those words included). 363 τὸν Εὔρυτον τόνδ'] τόνδ' r: τῶνδ' L, A, vulg. 379 ἦ κάρτα Canter: ἦ καὶ τὰ MSS.—ὄνομα Fröhlich: ὄμμα MSS.

ΧΟ. ὄλοιντο μή τι πάντες οἱ κακοί, τὰ δὲ
λαθραῖ' ὃς ἀσκεῖ μὴ πρέπονθ' αὑτῷ κακά.
ΔΗ. τί χρὴ ποεῖν, γυναῖκες; ὡς ἐγὼ λόγοις
τοῖς νῦν παροῦσιν ἐκπεπληγμένη κυρῶ.
ΧΟ. πεύθου μολοῦσα τἀνδρός, ὡς τάχ' ἂν σαφῆ
λέξειεν, εἴ νιν πρὸς βίαν κρίνειν θέλοις.
ΔΗ. ἀλλ' εἶμι· καὶ γὰρ οὐκ ἀπὸ γνώμης λέγεις.
ΑΓ. ἡμεῖς δὲ προσμένωμεν; ἢ τί χρὴ ποεῖν;
ΔΗ. μίμν', ὡς ὅδ' ἀνὴρ οὐκ ἐμῶν ὑπ' ἀγγέλων
ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται.
ΛΙ. τί χρή, γύναι, μολόντα μ' Ἡρακλεῖ λέγειν;
δίδαξον, ὡς ἕρποντος, ὡς ὁρᾷς, ἐμοῦ.
ΔΗ. ὡς ἐκ ταχείας σὺν χρόνῳ βραδεῖ μολὼν
ᾄσσεις, πρὶν ἡμᾶς κἀννεώσασθαι λόγους.
ΛΙ. ἀλλ' εἴ τι χρῄζεις ἱστορεῖν, πάρειμ' ἐγώ.
ΔΗ. ἦ καὶ τὸ πιστὸν τῆς ἀληθείας νεμεῖς;
ΛΙ. ἴστω μέγας Ζεύς, ὧν γ' ἂν ἐξειδὼς κυρῶ.
ΔΗ. τίς ἡ γυνὴ δῆτ' ἐστὶν ἣν ἥκεις ἄγων;
ΛΙ. Εὐβοιίς· ὧν δ' ἔβλαστεν οὐκ ἔχω λέγειν.
ΑΓ. οὗτος, βλέφ' ὧδε. πρὸς τίν' ἐννέπειν δοκεῖς;
ΛΙ. σὺ δ' εἰς τί δή με τοῦτ' ἐρωτήσας ἔχεις;
ΑΓ. τόλμησον εἰπεῖν, εἰ φρονεῖς, ὅ σ' ἱστορῶ.
ΛΙ. πρὸς τὴν κρατοῦσαν Δηάνειραν, Οἰνέως
κόρην, δάμαρτά θ' Ἡρακλέους, εἰ μὴ κυρῶ
λεύσσων μάταια, δεσπότιν τε τὴν ἐμήν.

391 f. These two vv. are given by L to Deianeira, but by A and most MSS. to the Chorus. 394 *ὡς ὁρᾷς* Wakefield and Wunder: *εἰσορᾷς* MSS. 396 *καὶ νεώσασθαι* MSS.: corr. Hermann. 397 and 399 are given by A and most MSS. to Lichas, but by L to the Messenger. 398 *νέμεις* MSS.: corr. Nauck. 402—433 Throughout this passage L either omits to indicate the persons, or gives them wrongly, substituting ΔΗ. for ΑΓ., and ΑΓ. for ΛΙ. The Aldine substitutes ΔΗ. for ΑΓ. throughout, but has ΛΙ. in the right places. Cp. on 403, 412. 403 *ἐρωτήσας' ἔχεις* L: *ἐρωτήσασ' ἔχεις* A, vulg., and Ald.: corr. Tyrwhitt.

ΑΓ. τοῦτ' αὖτ' ἔχρῃζον, τοῦτό σου μαθεῖν. λέγεις
δέσποιναν εἶναι τήνδε σήν; ΛΙ. δίκαια γάρ.
ΑΓ. τί δῆτα; ποίαν ἀξιοῖς δοῦναι δίκην,
ἣν εὑρεθῇς ἐς τήνδε μὴ δίκαιος ὤν;
ΛΙ. πῶς μὴ δίκαιος; τί ποτε ποικίλας ἔχεις;
ΑΓ. οὐδέν· σὺ μέντοι κάρτα τοῦτο δρῶν κυρεῖς.
ΛΙ. ἄπειμι· μῶρος δ' ἦ πάλαι κλύων σέθεν.
ΑΓ. οὔ, πρίν γ' ἂν εἴπῃς ἱστορούμενος βραχύ.
ΛΙ. λέγ', εἴ τι χρῄζεις· καὶ γὰρ οὐ σιγηλὸς εἶ.
ΑΓ. τὴν αἰχμάλωτον, ἣν ἔπεμψας ἐς δόμους,
κάτοισθα δήπου; ΛΙ. φημί· πρὸς τί δ' ἱστορεῖς;
ΑΓ. οὔκουν σὺ ταύτην, ἣν ὑπ' ἀγνοίας ὁρᾷς,
Ἰόλην ἔφασκες Εὐρύτου σποράν ἄγειν;
ΛΙ. ποίοις ἐν ἀνθρώποισι; τίς πόθεν μολὼν
σοὶ μαρτυρήσει ταῦτ' ἐμοῦ κλύειν πάρα;
ΑΓ. πολλοῖσιν ἀστῶν· ἐν μέσῃ Τραχινίων
ἀγορᾷ πολύς σου ταῦτά γ' εἰσήκουσ' ὄχλος.
ΛΙ. ναί·
κλύειν γ' ἔφασκον. ταὐτὸ δ' οὐχὶ γίγνεται
δόκησιν εἰπεῖν κἀξακριβῶσαι λόγον.
ΑΓ. ποίαν δόκησιν; οὐκ ἐπώμοτος λέγων
δάμαρτ' ἔφασκες Ἡρακλεῖ ταύτην ἄγειν;
ΛΙ. ἐγὼ δάμαρτα; πρὸς θεῶν, φράσον, φίλη
δέσποινα, τόνδε τίς ποτ' ἐστὶν ὁ ξένος.
ΑΓ. ὃς σοῦ παρὼν ἤκουσεν ὡς ταύτης πόθῳ
πόλις δαμείη πᾶσα, κοὐχ ἡ Λυδία
πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρως φανείς.
ΛΙ. ἄνθρωπος, ὦ δέσποιν', ἀποστήτω· τὸ γὰρ
νοσοῦντι ληρεῖν ἀνδρὸς οὐχὶ σώφρονος.
ΔΗ. μή, πρός σε τοῦ κατ' ἄκρον Οἰταῖον νάπος

412 ποικίλας' ἔχεις I (' add. S): ποικίλας' ἔχεις A, vulg. (ποικίλλας' Ald.): corr. Tyrwhitt. 422 πάρα Bothe: παρών MSS.

Διὸς καταστράπτοντος, ἐκκλέψῃς λόγον.
οὐ γὰρ γυναικὶ τοὺς λόγους ἐρεῖς κακῇ,
οὐδ' ἥτις οὐ κάτοιδε τἀνθρώπων, ὅτι
χαίρειν πέφυκεν οὐχὶ τοῖς αὐτοῖς ἀεί.
Ἔρωτι μέν νυν ὅστις ἀντανίσταται
πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ·
οὗτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει,
κἀμοῦ γε· πῶς δ' οὐ χἀτέρας οἵας γ' ἐμοῦ;
ὥστ' εἴ τι τὠμῷ τ' ἀνδρὶ τῇδε τῇ νόσῳ
ληφθέντι μεμπτός εἰμι, κάρτα μαίνομαι,
ἢ τῇδε τῇ γυναικί, τῇ μεταιτίᾳ
τοῦ μηδὲν αἰσχροῦ μηδ' ἐμοὶ κακοῦ τινος.
οὐκ ἔστι ταῦτ'· ἀλλ' εἰ μὲν ἐκ κείνου μαθὼν
ψεύδει, μάθησιν οὐ καλὴν ἐκμανθάνεις·
εἰ δ' αὐτὸς αὑτὸν ὧδε παιδεύεις, ὅταν
θέλῃς γενέσθαι χρηστός, ὀφθήσει κακός.
ἀλλ' εἰπὲ πᾶν τἀληθές· ὡς ἐλευθέρῳ
ψευδεῖ καλεῖσθαι κὴρ πρόσεστιν οὐ καλή.
ὅπως δὲ λήσεις, οὐδὲ τοῦτο γίγνεται·
πολλοί γὰρ οἷς εἴρηκας, οἳ φράσουσ' ἐμοί.
κεἰ μὲν δέδοικας, οὐ καλῶς ταρβεῖς, ἐπεὶ
τὸ μὴ πυθέσθαι, τοῦτό μ' ἀλγύνειεν ἄν·
τὸ δ' εἰδέναι τί δεινόν; οὐχὶ χἀτέρας
πλείστας ἀνὴρ εἷς Ἡρακλῆς ἔγημε δή;
κοὔπω τις αὐτῶν ἔκ γ' ἐμοῦ λόγον κακὸν
ἠνέγκατ' οὐδ' ὄνειδος· ἥδε τ' οὐδ' ἂν εἰ
κάρτ' ἐντακείη τῷ φιλεῖν, ἐπεί σφ' ἐγὼ
ᾤκτιρα δὴ μάλιστα προσβλέψασ', ὅτι
τὸ κάλλος αὐτῆς τὸν βίον διώλεσεν,
καὶ γῆν πατρῴαν οὖχ ἑκοῦσα δύσμορος
ἔπερσε κἀδούλωσεν. ἀλλὰ ταῦτα μὲν
ῥείτω κατ' οὖρον· σοὶ δ' ἐγὼ φράζω κακὸν
πρὸς ἄλλον εἶναι, πρὸς δ' ἔμ' ἀψευδεῖν ἀεί.

ΧΟ. πιθοῦ λεγούσῃ χρηστά, κοὐ μέμψει χρόνῳ
γυναικὶ τῇδε, κἀπ' ἐμοῦ κτήσει χάριν.
ΛΙ. ἀλλ', ὦ φίλη δέσποιν', ἐπεί σε μανθάνω
θνητὴν φρονοῦσαν θνητὰ κοὐκ ἀγνώμονα,
πᾶν σοι φράσω τἀληθὲς οὐδὲ κρύψομαι.
ἔστιν γὰρ οὕτως ὥσπερ οὗτος ἐννέπει.
ταύτης ὁ δεινὸς ἵμερός ποθ' Ἡρακλῆ
διῆλθε, καὶ τῆσδ' οὕνεχ' ἡ πολύφθορος
καθῃρέθη πατρῷος Οἰχαλία δορί.
καὶ ταῦτα, δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν,
οὔτ' εἶπε κρύπτειν οὔτ' ἀπηρνήθη ποτέ,
ἀλλ' αὐτός, ὦ δέσποινα, δειμαίνων τὸ σὸν
μὴ στέρνον ἀλγύνοιμι τοῖσδε τοῖς λόγοις,
ἥμαρτον, εἴ τι τήνδ' ἁμαρτίαν νέμεις.
ἐπεί γε μὲν δὴ πάντ' ἐπίστασαι λόγον,
κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν
καὶ στέργε τὴν γυναῖκα καὶ βούλου λόγους
οὓς εἶπας ἐς τήνδ' ἐμπέδως εἰρηκέναι.
ὡς τἄλλ' ἐκεῖνος πάντ' ἀριστεύων χεροῖν
τοῦ τῆσδ' ἔρωτος εἰς ἅπανθ' ἥσσων ἔφυ.
ΔΗ. ἀλλ' ὧδε καὶ φρονοῦμεν ὥστε ταῦτα δρᾶν,
κοὔτοι νόσον γ' ἐπακτὸν ἐξαρούμεθα,
θεοῖσι δυσμαχοῦντες. ἀλλ' εἴσω στέγης
χωρῶμεν, ὡς λόγων τ' ἐπιστολὰς φέρῃς,
ἃ τ' ἀντὶ δώρων δῶρα χρὴ προσαρμόσαι,
καὶ ταῦτ' ἄγῃς· κενὸν γὰρ οὐ δίκαιά σε
χωρεῖν, προσελθόνθ' ὧδε σὺν πολλῷ στόλῳ.

στρ. ΧΟ. μέγα τι σθένος ἁ Κύπρις ἐκφέρεται νίκας ἀεί.
2 καὶ τὰ μὲν θεῶν
3 παρέβαν, καὶ ὅπως Κρονίδαν ἀπάτασεν οὐ λέγω,

470 πειθου MSS.: corr. Dindorf. 476 ἡρακλῆ A: ἡρακλεῖ L.
491 ἐξαρούμεθα r: ἐξαιρούμεθα L, vulg.

4 οὐδὲ τὸν ἔννυχον Ἅιδαν,
5 ἢ Ποσειδάωνα τινάκτορα γαίας·
6 ἀλλ' ἐπὶ τάνδ' ἄρ' ἄκοιτιν
7 τίνες ἀμφίγυοι κατέβαν πρὸ γάμων,
8 τίνες πάμπληκτα παγκόνιτά τ' ἐξῆλθον ἄεθλ'
ἀγώνων;

ἀντ. ὁ μὲν ἦν ποταμοῦ σθένος, ὑψίκερω τεταύρου
2 φάσμα ταύρου,
3 Ἀχελῷος ἀπ' Οἰνιαδᾶν· ὁ δὲ Βακχίας ἀπὸ
4 ἦλθε παλίντονα Θήβας
5 τόξα καὶ λόγχας ῥόπαλόν τε τινάσσων,
6 παῖς Διός· οἳ τότ' ἀολλεῖς
7 ἴσαν ἐς μέσον ἱέμενοι λεχέων·
8 μόνα δ' εὔλεκτρος ἐν μέσῳ Κύπρις ῥαβδονόμει
ξυνοῦσα.

ἐπ. τότ' ἦν χερός, ἦν δὲ τόξων πάταγος,
ταυρείων τ' ἀνάμιγδα κεράτων·
ἦν δ' ἀμφίπλεκτοι κλίμακες,
ἦν δὲ μετώπων ὀλόεντα
πλήγματα καὶ στόνος ἀμφοῖν.
ἁ δ' εὐῶπις ἁβρὰ
τηλαυγεῖ παρ' ὄχθῳ
ἧστο, τὸν ὃν προσμένουσ' ἀκοίταν.
ἐγὼ δὲ μάτηρ μὲν οἷα φράζω·
τὸ δ' ἀμφινείκητον ὄμμα νύμφας
ἐλεινὸν ἀμμένει·
κἀπὸ ματρὸς ἄφαρ βέβακεν,
ὥστε πόρτις ἐρήμα.

504 τίνες ἀμφίγυοι] τίνες add. Hermann. 510 βακχείας MSS.: corr. Brunck. 526 ἐγὼ δὲ μάτηρ MSS.: ἀγὼν δὲ μαργῷ conj. J. 528 ἐλεινὸν MSS.: corr. Porson.

ΔΗ. ἥμος, φίλαι, κατ' οἶκον ὁ ξένος θροεῖ
ταῖς αἰχμαλώτοις παισὶν ὡς ἐπ' ἐξόδῳ,
τῆμος θυραῖος ἦλθον ὡς ὑμᾶς λάθρᾳ,
τὰ μὲν φράσουσα χερσὶν ἀτεχνησάμην,
τὰ δ' οἷα πάσχω συγκατοικτιουμένη.
κόρην γάρ, οἶμαι δ' οὐκέτ', ἀλλ' ἐζευγμένην,
παρεισδέδεγμαι, φόρτον ὥστε ναυτίλος,
λωβητὸν ἐμπόλημα τῆς ἐμῆς φρενός. —
καὶ νῦν δύ' οὖσαι μίμνομεν μιᾶς ὑπὸ
χλαίνης ὑπαγκάλισμα. τοιάδ' Ἡρακλῆς,
ὁ πιστὸς ἡμῖν κἀγαθὸς καλούμενος,
οἰκούρι' ἀντέπεμψε τοῦ μακροῦ χρόνου.
ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι
νοσοῦντι κείνῳ πολλὰ τῇδε τῇ νόσῳ·
τὸ δ' αὖ ξυνοικεῖν τῇδ' ὁμοῦ τίς ἂν γυνὴ
δύναιτο, κοινωνοῦσα τῶν αὐτῶν γάμων;
ὁρῶ γὰρ ἥβην τὴν μὲν ἕρπουσαν πρόσω,
τὴν δὲ φθίνουσαν· ὧν ἀφαρπάζειν φιλεῖ
ὀφθαλμὸς ἄνθος, τῶν δ' ὑπεκτρέπει πόδα.
ταῦτ' οὖν φοβοῦμαι, μὴ πόσις μὲν Ἡρακλῆς
ἐμὸς καλῆται, τῆς νεωτέρας δ' ἀνήρ.
ἀλλ' οὐ γάρ, ὥσπερ εἶπον, ὀργαίνειν καλὸν
γυναῖκα νοῦν ἔχουσαν· ᾗ δ' ἔχω, φίλαι,
λυτήριον λώφημα, τῇδ' ὑμῖν φράσω.
ἦν μοι παλαιὸν δῶρον ἀρχαίου ποτὲ
θηρός, λέβητι χαλκέῳ κεκρυμμένον,
ὃ παῖς ἔτ' οὖσα τοῦ δασυστέρνου παρὰ
Νέσσου φθίνοντος ἐκ φονῶν ἀνειλόμην,
ὃς τὸν βαθύρρουν ποταμὸν Εὔηνον βροτοὺς
μισθοῦ 'πόρευε χερσίν, οὔτε πομπίμοις
κώπαις ἐρέσσων οὔτε λαίφεσιν νεώς.

551 καλῆται A: καλεῖται L.
554 λώφημα J.: λύπημα MSS.

ὃς κἀμέ, τὸν πατρῷον ἡνίκα στόλον
ξὺν Ἡρακλεῖ τὸ πρῶτον εὖνις ἐσπόμην,
φέρων ἐπ' ὤμοις, ἡνίκ' ἢ μέσῳ πόρῳ,
ψαύει ματαίαις χερσίν· ἐκ δ' ἤϋσ' ἐγώ·
χὠ Ζηνὸς εὐθὺς παῖς ἐπιστρέψας χεροῖν
ἧκεν κομήτην ἰόν· ἐς δὲ πλεύμονας
στέρνων διερροίζησεν. ἐκθνῄσκων δ' ὁ θὴρ
τοσοῦτον εἶπε· παῖ γέροντος Οἰνέως,
τοσόνδ' ὀνήσει τῶν ἐμῶν, ἐὰν πίθῃ,
πορθμῶν, ὀθούνεχ' ὑστάτην σ' ἔπεμψ' ἐγώ·
ἐὰν γὰρ ἀμφίθρεπτον αἷμα τῶν ἐμῶν
σφαγῶν ἐνέγκῃ χερσίν, ᾗ μελαγχόλους
ἔβαψεν ἰοὺς θρέμμα Λερναίας ὕδρας,
ἔσται φρενός σοι τοῦτο κηλητήριον
τῆς Ἡρακλείας, ὥστε μήτιν' εἰσιδὼν
στέρξει γυναῖκα κεῖνος ἀντὶ σοῦ πλέον.
τοῦτ' ἐννοήσασ', ὦ φίλαι, δόμοις γὰρ ἦν
κείνου θανόντος ἐγκεκλῃμένον καλῶς,
χιτῶνα τόνδ' ἔβαψα, προσβαλοῦσ' ὅσα
ζῶν κεῖνος εἶπε· καὶ πεπείρανται τάδε.
κακὰς δὲ τόλμας μήτ' ἐπισταίμην ἐγὼ
μήτ' ἐκμάθοιμι, τάς τε τολμώσας στυγῶ.
φίλτροις δ' ἐάν πως τήνδ' ὑπερβαλώμεθα
τὴν παῖδα καὶ θέλκτροισι τοῖς ἐφ' Ἡρακλεῖ,
μεμηχάνηται τοὔργον, εἴ τι μὴ δοκῶ
πράσσειν μάταιον· εἰ δὲ μή, πεπαύσομαι.

ΧΟ. ἀλλ' εἴ τις ἐστὶ πίστις ἐν τοῖς δρωμένοις,
δοκεῖς παρ' ἡμῖν οὐ βεβουλεῦσθαι κακῶς.

ΔΗ. οὕτως ἔχει γ' ἡ πίστις, ὡς τὸ μὲν δοκεῖν
ἔνεστι, πεῖρᾳ δ' οὐ προσωμίλησά πω.

ΧΟ. ἀλλ' εἰδέναι χρὴ δρῶσαν· ὡς οὐδ' εἰ δοκεῖς

562 τὴν πατρῷον ἡνίκ' ἐς πόλιν conj. J.
570 πιθῇ (sic) A: πυθῇ (with γρ. πι+).

ἔχειν, ἔχοις ἂν γνῶμα, μὴ πειρωμένη.
ΔΗ. ἀλλ' αὐτίκ' εἰσόμεσθα· τόνδε γὰρ βλέπω
θυραῖον ἤδη· διὰ τάχους δ' ἐλεύσεται.
μόνον παρ' ὑμῶν εὖ στεγοίμεθ'· ὡς σκότῳ
κἂν αἰσχρὰ πράσσῃς, οὔποτ' αἰσχύνῃ πεσεῖ.
ΛΙ. τί χρὴ ποεῖν; σήμαινε, τέκνον Οἰνέως,
ὡς ἐσμὲν ἤδη τῷ μακρῷ χρόνῳ βραδεῖς.
ΔΗ. ἀλλ' αὐτὰ δή σοι ταῦτα καὶ πράσσω, Λίχα,
ἕως σὺ ταῖς ἔσωθεν ἠγορῶ ξέναις,
ὅπως φέρῃς μοι τόνδε ταναϋφῆ πέπλον,
δώρημ' ἐκείνῳ τἀνδρὶ τῆς ἐμῆς χερός.
διδοὺς δὲ τόνδε φράζ' ὅπως μηδεὶς βροτῶν
κείνου πάροιθεν ἀμφιδύσεται χροΐ,
μηδ' ὄψεταί νιν μήτε φέγγος ἡλίου
μήθ' ἕρκος ἱερὸν μήτ' ἐφέστιον σέλας,
πρὶν κεῖνος αὐτὸν φανερὸς ἐμφανῶς σταθεὶς
δείξῃ θεοῖσιν ἡμέρᾳ ταυροσφάγῳ.
οὕτω γὰρ ηὔγμην, εἴ ποτ' αὐτὸν ἐς δόμους
ἴδοιμι σωθέντ' ἢ κλύοιμι, πανδίκως,
στελεῖν χιτῶνι τῷδε, καὶ φανεῖν θεοῖς
θυτῆρα καινῷ καινὸν ἐν πεπλώματι.
καὶ τῶνδ' ἀποίσεις σῆμ', ὃ κεῖνος εὐμαθὲς
σφραγῖδος ἕρκει τῷδ' ἐπὸν μαθήσεται.
ἀλλ' ἕρπε, καὶ φύλασσε πρῶτα μὲν νόμον,
τὸ μὴ 'πιθυμεῖν πομπὸς ὢν περισσὰ δρᾶν·
ἔπειθ' ὅπως ἂν ἡ χάρις κείνου τέ σοι
κἀμοῦ ξυνελθοῦσ' ἐξ ἁπλῆς διπλῆ φανῇ.
ΛΙ. ἀλλ' εἴπερ Ἑρμοῦ τήνδε πομπεύω τέχνην
βέβαιον, οὔ τι μὴ σφαλῶ γ' ἐν σοί ποτε,
τὸ μὴ οὐ τόδ' ἄγγος ὡς ἔχει δεῖξαι φέρων,

602 τόνδε ταναϋφῆ Wunder: τόνδε γ' εὐϋφῆ MSS. (·ὰ· written over εὖ in L by S: schol. γρ. ἀϋφῆ ἀντὶ τοῦ λεπτοϋφῆ.) 615 ἐπὸν μαθήσεται Billerbeck: ἐπ' ὄμμα θήσεται MSS. 621 οὔ τι A: οὔ τοι L.

ὃς κἀμέ, τὸν πατρῷον ἡνίκα στόλον
ξὺν Ἡρακλεῖ τὸ πρῶτον εὖνις ἐσπόμην,
φέρων ἐπ' ὤμοις, ἡνίκ' ἦ μέσῳ πόρῳ,
ψαύει ματαίαις χερσίν· ἐκ δ' ἤϋσ' ἐγώ·
χὠ Ζηνὸς εὐθὺς παῖς ἐπιστρέψας χεροῖν
ἧκεν κομήτην ἰόν· ἐς δὲ πλεύμονας
στέρνων διερροίζησεν. ἐκθνῄσκων δ' ὁ θὴρ
τοσοῦτον εἶπε· παῖ γέροντος Οἰνέως,
τοσόνδ' ὀνήσει τῶν ἐμῶν, ἐὰν πίθῃ,
πορθμῶν, ὀθούνεχ' ὑστάτην σ' ἔπεμψ' ἐγώ·
ἐὰν γὰρ ἀμφίθρεπτον αἷμα τῶν ἐμῶν
σφαγῶν ἐνέγκῃ χερσίν, ᾗ μελαγχόλους
ἔβαψεν ἰοὺς θρέμμα Λερναίας ὕδρας,
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στέρξει γυναῖκα κεῖνος ἀντὶ σοῦ πλέον.
τοῦτ' ἐννοήσασ', ὦ φίλαι, δόμοις γὰρ ἦν
κείνου θανόντος ἐγκεκλῃμένον καλῶς,
χιτῶνα τόνδ' ἔβαψα, προσβαλοῦσ' ὅσα
ζῶν κεῖνος εἶπε· καὶ πεπείρανται τάδε.
κακὰς δὲ τόλμας μήτ' ἐπισταίμην ἐγὼ
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πράσσειν μάταιον· εἰ δὲ μή, πεπαύσομαι.

ΧΟ. ἀλλ' εἴ τις ἐστὶ πίστις ἐν τοῖς δρωμένοις,
δοκεῖς παρ' ἡμῖν οὐ βεβουλεῦσθαι κακῶς.

ΔΗ. οὕτως ἔχει γ' ἡ πίστις, ὡς τὸ μὲν δοκεῖν
ἔνεστι, πείρᾳ δ' οὐ προσωμίλησά πω.

ΧΟ. ἀλλ' εἰδέναι χρὴ δρῶσαν· ὡς οὐδ' εἰ δοκεῖς

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κἂν αἰσχρὰ πράσσῃς, οὔποτ' αἰσχύνῃ πεσεῖ.
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πρὶν κεῖνος αὐτὸν φανερὸς ἐμφανῶς σταθεὶς
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βέβαιον, οὔ τι μὴ σφαλῶ γ' ἐν σοί ποτε,
τὸ μὴ οὐ τόδ' ἄγγος ὡς ἔχει δεῖξαι φέρων,

602 τόνδε ταναϋφῆ Wunder: τόνδε γ' εὐϋφῆ MSS. (ἀ· written over εὖ in L by S: schol. γρ. ἀϋφῆ ἀντὶ τοῦ λεπτοϋφῆ.) 615 ἐπὸν μαθήσεται Billerbeck: ἐπ' ὄμμα θήσεται MSS. 621 οὔ τι A: οὔ τοι L.

λόγων τε πίστιν ὧν λέγεις ἐφαρμόσαι.
ΔΗ. στείχοις ἂν ἤδη· καὶ γὰρ ἐξεπίστασαι
τά γ' ἐν δόμοισιν ὡς ἔχοντα τυγχάνει.
ΛΙ. ἐπίσταμαί τε καὶ φράσω σεσωσμένα.
ΔΗ. ἀλλ' οἶσθα μὲν δὴ καὶ τὰ τῆς ξένης ὁρῶν
προσδέγματ', αὐτὴν ὡς ἐδεξάμην φίλως.
ΛΙ. ὥστ' ἐκπλαγῆναι τοὐμὸν ἡδονῇ κέαρ.
ΔΗ. τί δῆτ' ἂν ἄλλο γ' ἐννέποις; δέδοικα γὰρ
μὴ πρῳ λέγοις ἂν τὸν πόθον τὸν ἐξ ἐμοῦ,
πρὶν εἰδέναι τἀκεῖθεν εἰ ποθούμεθα.

στρ. α'. ΧΟ. ὦ ναύλοχα καὶ πετραῖα
2 θερμὰ λουτρὰ καὶ πάγους
3 Οἴτας παραναιετάοντες, οἵ τε μέσσαν Μηλίδα πὰρ
λίμναν
4 χρυσαλακάτου τ' ἀκτὰν κόρας,
5 ἔνθ' Ἑλλάνων ἀγοραὶ
6 Πυλάτιδες κλεόνται·

ἀντ. α'. ὁ καλλιβόας τάχ' ὑμῖν
2 αὐλὸς οὐκ ἀναρσίαν
3 ἀχῶν καναχὰν ἐπάνεισιν, ἀλλὰ θείας ἀντίλυρον
μούσας.
4 ὁ γὰρ Διὸς Ἀλκμήνας κόρος
5 σοῦται πάσας ἀρετᾶς
6 λάφυρ' ἔχων ἐπ' οἴκους·

στρ. β'. ὃν ἀπόπτολιν εἴχομεν παντᾷ,
2 δυοκαιδεκάμηνον ἀμμένουσαι
3 χρόνον, πελάγιον, ἴδριες οὐδέν·

623 λέγεις Wunder: ἔχεις MSS. 628 αὐτὴν A: αὐτήν θ' L, vulg. 636 πὰρ Triclinius: παρὰ MSS. (παραλίμναν L.) 639 κλέονται Musgrave: καλέονται MSS. 642 ἀχῶν Elmsley: ἰάχων L, vulg. (ἰαχῶν r.) 644 ἀλκμήνας τε κόρος MSS. (κοῦρος A): τε del. Triclinius. 645 σοῦται Blomfield, Elmsley: σεῦται MSS.

4 ἃ δέ οἱ φίλα δάμαρ
5 τάλαιναν δυστάλαινα καρδίαν
6 πάγκλαυτος αἰὲν ὤλλυτο·
7 νῦν δ' Ἄρης οἰστρηθεὶς
8 ἐξέλυσ' ἐπίπονον ἁμέραν.

ἀντ. β'. ἀφίκοιτ' ἀφίκοιτο· μὴ σταίη
2 πολύκωπον ὄχημα ναὸς αὐτῷ,
3 πρὶν τάνδε πρὸς πόλιν ἀνύσειε,
4 νασιῶτιν ἑστίαν
5 ἀμείψας, ἔνθα κλῄζεται θυτήρ·
6 ὅθεν μόλοι πανίμερος,
7 τᾶς πειθοῦς παγχρίστῳ
8 συγκραθεὶς ἐπὶ προφάσει φάρους.

ΔΗ. γυναῖκες, ὡς δέδοικα μὴ περαιτέρω
πεπραγμέν' ᾖ μοι πάνθ' ὅσ' ἀρτίως ἔδρων.
ΧΟ. τί δ' ἔστι, Δηάνειρα, τέκνον Οἰνέως;
ΔΗ. οὐκ οἶδ'· ἀθυμῶ δ', εἰ φανήσομαι τάχα
κακὸν μέγ' ἐκπράξασ' ἀπ' ἐλπίδος καλῆς.
ΧΟ. οὐ δή τι τῶν σῶν Ἡρακλεῖ δωρημάτων;
ΔΗ. μάλιστά γ'· ὥστε μήποτ' ἂν προθυμίαν
ἄδηλον ἔργου τῳ παραινέσαι λαβεῖν.
ΧΟ. δίδαξον, εἰ διδακτόν, ἐξ ὅτου φοβεῖ.
ΔΗ. τοιοῦτον ἐκβέβηκεν, οἷον, ἢν φράσω,
γυναῖκες, ὑμᾶς θαῦμ' ἀνέλπιστον μαθεῖν.
ᾧ γὰρ τὸν ἐνδυτῆρα πέπλον ἀρτίως
ἔχριον, ἀργὴς οἷός εὐέρου πόκος,
τοῦτ' ἠφάνισται, διάβορον πρὸς οὐδενὸς

660 πανίμερος Mudge: πανάμερος MSS. 662 συγκραθεὶς] συντακεὶς conj. F. A. Paley.—φάρους M. Haupt: θηρός MSS. 672 ἢν Erfurdt: ἂν MSS. 673 ὑμᾶς J.: ὑμῖν L, vulg. (ἡμῖν r.)—μαθεῖν A, vulg.: λαβεῖν L (with μ written above λ, and θ above β, by the first hand): παθεῖν r. 675 ἀργὴς...πόκος Wunder, Lobeck: ἀργῆτ'...πόκῳ MSS.

των ἔνδον, ἀλλ' ἐδεστὸν ἐξ αὐτοῦ φθίνει,
καὶ ψῇ κατ' ἄκρας σπιλάδος. ὡς δ' εἰδῇς ἅπαν,
ᾗ τοῦτ' ἐπράχθη, μεῖζον' ἐκτενῶ λόγον.
ἐγὼ γὰρ ὢν ὁ θήρ με Κένταυρος πονῶν
πλευρὰν πικρᾷ γλῶχῖνι προὐδιδάξατο,
παρῆκα θεσμῶν οὐδέν, ἀλλ' ἐσῳζόμην,
χαλκῆς ὅπως δύσνιπτον ἐκ δέλτου γραφήν.
καί μοι τάδ' ἦν πρόρρητα, καὶ τοιαῦτ' ἔδρων·
τὸ φάρμακον τοῦτ' ἄπυρον ἀκτῖνός τ' ἀεὶ
θερμῆς ἄθικτον ἐν μυχοῖς σῴζειν ἐμέ,
ἕως νιν ἀρτίχριστον ἁρμόσαιμί που.
κἄδρων τοιαῦτα. νῦν δ', ὅτ' ἦν ἐργαστέον,
ἔχρισα μὲν κατ' οἶκον ἐν δόμοις κρυφῇ
μαλλῷ, σπάσασα κτησίου βοτοῦ λάχνην,
κἄθηκα συμπτύξασ' ἁλαμπὲς ἡλίου
κοίλῳ ζυγάστρῳ δῶρον, ὥσπερ εἶδετε.
εἶσω δ' ἀποστείχουσα δέρκομαι φάτιν
ἄφραστον, ἀξύμβλητον ἀνθρώπῳ μαθεῖν.
τὸ γὰρ κάταγμα τυγχάνω ῥίψασά πως
τῆς οἰός, ᾗ προὔχριον, ἐς μέσην φλόγα,
ἀκτῖν' ἐς ἡλιῶτιν· ὡς δ' ἐθάλπετο,
ῥεῖ πᾶν ἄδηλον καὶ κατέψηκται χθονί,
μορφῇ μάλιστ' εἰκαστὸν ὥστε πρίονος
ἐκβρώματ' ἂν βλέψειας ἐν τομῇ ξύλου.
τοιόνδε κεῖται προπετές. ἐκ δὲ γῆς, ὅθεν
προὔκειτ', ἀναζέουσι θρομβώδεις ἀφροί,
γλαυκῆς ὀπώρας ὥστε πίονος ποτοῦ
χυθέντος εἰς γῆν Βακχίας ἀπ' ἀμπέλου.
ὥστ' οὐκ ἔχω τάλαινα ποῖ γνώμης πέσω·
ὁρῶ δέ μ' ἔργον δεινὸν ἐξειργασμένην.
πόθεν γὰρ ἄν ποτ', ἀντὶ τοῦ θνῄσκων ὁ θὴρ
ἐμοὶ παρέσχ' εὔνοιαν, ἧς ἔθνῃσχ' ὕπερ;

687 νιν Elmsley: ἂν mss.

οὐκ ἔστιν· ἀλλὰ τὸν βαλόντ' ἀποφθίσαι
χρῄζων ἔθελγέ μ'· ὧν ἐγὼ μεθύστερον,
ὅτ' οὐκέτ' ἀρκεῖ, τὴν μάθησιν ἄρνυμαι.
μόνη γὰρ αὐτόν, εἴ τι μὴ ψευσθήσομαι
γνώμης, ἐγὼ δύστηνος ἐξαποφθερῶ·
τὸν γὰρ βαλόντ' ἄτρακτον οἶδα καὶ θεὸν
Χείρωνα πημήναντα, χὤνπερ ἂν θίγῃ,
φθείρει τὰ πάντα κνώδαλ'· ἐκ δὲ τοῦδ' ὅδε
σφαγῶν διελθὼν ἰὸς αἵματος μέλας
πῶς οὐκ ὀλεῖ καὶ τόνδε; δόξῃ γοῦν ἐμῇ.
καίτοι δέδοκται, κεῖνος εἰ σφαλήσεται,
ταὐτῇ σὺν ὁρμῇ κἀμὲ συνθανεῖν ἅμα·
ζῆν γὰρ κακῶς κλύουσαν οὐκ ἀνασχετόν,
ἥτις προτιμᾷ μὴ κακὴ πεφυκέναι.

ΧΟ. ταρβεῖν μὲν ἔργα δείν' ἀναγκαίως ἔχει·
τὴν δ' ἐλπίδ' οὐ χρὴ τῆς τύχης κρίνειν πάρος.

ΔΗ. οὐκ ἔστιν ἐν τοῖς μὴ καλοῖς βουλεύμασιν
οὐδ' ἐλπίς, ἥτις καὶ θράσος τι προξενεῖ.

ΧΟ. ἀλλ' ἀμφὶ τοῖς σφαλεῖσι μὴ 'ξ ἑκουσίας
ὀργὴ πέπειρα, τῆς σε τυγχάνειν πρέπει.

ΔΗ. τοιαῦτα δ' ἂν λέξειεν οὐχ ὁ τοῦ κακοῦ
κοινωνός, ἀλλ' ᾧ μηδέν ἐστ' οἴκοι βαρύ.

ΧΟ. σιγᾶν ἂν ἁρμόζοι σε τὸν πλείω λόγον,
εἰ μή τι λέξεις παιδὶ τῷ σαυτῆς· ἐπεὶ
πάρεστι, μαστὴρ πατρὸς ὃς πρὶν ᾤχετο.

ΥΛΛΟΣ.

ὦ μῆτερ, ὡς ἂν ἐκ τριῶν σ' ἓν εἱλόμην,
ἢ μηκέτ' εἶναι ζῶσαν, ἢ σεσωσμένην
ἄλλου κεκλῆσθαι μητέρ', ἢ λώους φρένας

715 χὤνπερ Wakefield: χ' ὥσπερ L, vulg. (χὥσαπερ ἂν θίγῃ r.) 720 ὁρμῇ L (with γ superscr. by the first hand): ὀργῇ A. 730 οἴκοις mss.: corr. Wakefield. 731 λόγον] γρ. λόγον schol. in L: χρόνον mss.

Διὸς καταστράπτοντος, ἐκκλέψῃς λόγον.
οὐ γὰρ γυναικὶ τοὺς λόγους ἐρεῖς κακῇ,
οὐδ' ἥτις οὐ κάτοιδε τἀνθρώπων, ὅτι
χαίρειν πέφυκεν οὐχὶ τοῖς αὐτοῖς ἀεί.
Ἔρωτι μέν νυν ὅστις ἀντανίσταται
πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ·
οὗτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει,
κἀμοῦ γε· πῶς δ' οὐ χἀτέρας οἵας γ' ἐμοῦ;
ὥστ' εἴ τι τὠμῷ τ' ἀνδρὶ τῇδε τῇ νόσῳ
ληφθέντι μεμπτός εἰμι, κάρτα μαίνομαι,
ἢ τῇδε τῇ γυναικί, τῇ μεταιτίᾳ
τοῦ μηδὲν αἰσχροῦ μηδ' ἐμοὶ κακοῦ τινος.
οὐκ ἔστι ταὐτ'· ἀλλ' εἰ μὲν ἐκ κείνου μαθὼν
ψεύδει, μάθησιν οὐ καλὴν ἐκμανθάνεις·
εἰ δ' αὐτὸς αὑτὸν ὧδε παιδεύεις, ὅταν
θέλῃς γενέσθαι χρηστός, ὀφθήσει κακός.
ἀλλ' εἰπὲ πᾶν τἀληθές· ὡς ἐλευθέρῳ
ψευδεῖ καλεῖσθαι κὴρ πρόσεστιν οὐ καλή.
ὅπως δὲ λήσεις, οὐδὲ τοῦτο γίγνεται·
πολλοί γὰρ οἷς εἴρηκας, οἳ φράσουσ' ἐμοί.
κεἰ μὲν δέδοικας, οὐ καλῶς ταρβεῖς, ἐπεὶ
τὸ μὴ πυθέσθαι, τοῦτό μ' ἀλγύνειεν ἄν·
τὸ δ' εἰδέναι τί δεινόν; οὐχὶ χἀτέρας
πλείστας ἀνὴρ εἷς Ἡρακλῆς ἔγημε δή;
κοὔπω τις αὐτῶν ἔκ γ' ἐμοῦ λόγον κακὸν
ἠνέγκατ' οὐδ' ὄνειδος· ἥδε τ' οὐδ' ἂν εἰ
κάρτ' ἐντακείη τῷ φιλεῖν, ἐπεί σφ' ἐγὼ
ᾤκτιρα δὴ μάλιστα προσβλέψασ', ὅτι
τὸ κάλλος αὐτῆς τὸν βίον διώλεσεν,
καὶ γῆν πατρῴαν οὐχ ἑκοῦσα δύσμορος
ἔπερσε κἀδούλωσεν. ἀλλὰ ταῦτα μὲν
ῥείτω κατ' οὖρον· σοὶ δ' ἐγὼ φράζω κακὸν
πρὸς ἄλλον εἶναι, πρὸς δ' ἔμ' ἀψευδεῖν ἀεί.

ΧΟ. πιθοῦ λεγούσῃ χρηστά, κοὐ μέμψει χρόνῳ
γυναικὶ τῇδε, κἀπ' ἐμοῦ κτήσει χάριν.
ΛΙ. ἀλλ', ὦ φίλη δέσποιν', ἐπεί σε μανθάνω
θνητὴν φρονοῦσαν θνητὰ κοὐκ ἀγνώμονα,
πᾶν σοι φράσω τἀληθὲς οὐδὲ κρύψομαι.
ἔστιν γὰρ οὕτως ὥσπερ οὗτος ἐννέπει.
ταύτης ὁ δεινὸς ἵμερός ποθ' Ἡρακλῆ
διῆλθε, καὶ τῆσδ' οὕνεχ' ἡ πολύφθορος
καθῃρέθη πατρῷος Οἰχαλία δορί.
καὶ ταῦτα, δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν,
οὔτ' εἶπε κρύπτειν οὔτ' ἀπηρνήθη ποτέ,
ἀλλ' αὐτός, ὦ δέσποινα, δειμαίνων τὸ σὸν
μὴ στέρνον ἀλγύνοιμι τοῖσδε τοῖς λόγοις,
ἥμαρτον, εἴ τι τήνδ' ἁμαρτίαν νέμεις.
ἐπεί γε μὲν δὴ πάντ' ἐπίστασαι λόγον,
κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν
καὶ στέργε τὴν γυναῖκα καὶ βούλου λόγους
οὓς εἶπας ἐς τήνδ' ἐμπέδως εἰρηκέναι.
ὡς τἄλλ' ἐκεῖνος πάντ' ἀριστεύων χεροῖν
τοῦ τῆσδ' ἔρωτος εἰς ἄπανθ' ἥσσων ἔφυ.
ΔΗ. ἀλλ' ὧδε καὶ φρονοῦμεν ὥστε ταῦτα δρᾶν,
κοὔτοι νόσον γ' ἐπακτὸν ἐξαρούμεθα,
θεοῖσι δυσμαχοῦντες. ἀλλ' εἴσω στέγης
χωρῶμεν, ὡς λόγων τ' ἐπιστολὰς φέρῃς,
ἃ τ' ἀντὶ δώρων δῶρα χρὴ προσαρμόσαι,
καὶ ταῦτ' ἄγῃς· κενὸν γὰρ οὐ δίκαιά σε
χωρεῖν, προσελθόνθ' ὧδε σὺν πολλῷ στόλῳ.

στρ. ΧΟ. μέγα τι σθένος ἁ Κύπρις ἐκφέρεται νίκας ἀεί.
2 καὶ τὰ μὲν θεῶν
3 παρέβαν, καὶ ὅπως Κρονίδαν ἀπάτασεν οὐ λέγω,

470 πείθου MSS.: corr. Dindorf. 476 ἡρακλῆ A: ἡρακλεῖ L.
491 ἐξαρούμεθα r: ἐξαιρούμεθα L, vulg.

2—2

4 οὐδὲ τὸν ἔννυχον Ἅιδαν,
5 ἢ Ποσειδάωνα τινάκτορα γαίας·
6 ἀλλ' ἐπὶ τάνδ' ἄρ' ἄκοιτιν
7 τίνες ἀμφίγυοι κατέβαν πρὸ γάμων,
8 τίνες πάμπληκτα παγκόνιτά τ' ἐξῆλθον ἄεθλ'
ἀγώνων;

ἀντ. ὁ μὲν ἦν ποταμοῦ σθένος, ὑψίκερω τεταύρου
2 φάσμα ταύρου,
3 Ἀχελῷος ἀπ' Οἰνιαδᾶν· ὁ δὲ Βακχίας ἀπὸ
4 ἦλθε παλίντονα Θήβας
5 τόξα καὶ λόγχας ῥόπαλόν τε τινάσσων,
6 παῖς Διός· οἳ τότ' ἀολλεῖς
7 ἴσαν ἐς μέσον ἱέμενοι λεχέων·
8 μόνα δ' εὔλεκτρος ἐν μέσῳ Κύπρις ῥαβδονόμει
ξυνοῦσα.

ἐπ. τότ' ἦν χερός, ἦν δὲ τόξων πάταγος,
ταυρείων τ' ἀνάμιγδα κεράτων·
ἦν δ' ἀμφίπλεκτοι κλίμακες,
ἦν δὲ μετώπων ὀλόεντα
πλήγματα καὶ στόνος ἀμφοῖν.
ἁ δ' εὐῶπις ἁβρὰ
τηλαυγεῖ παρ' ὄχθῳ
ἦστο, τὸν ὃν προσμένουσ' ἀκοίταν.
ἐγὼ δὲ μάτηρ μὲν οἷα φράζω·
τὸ δ' ἀμφινείκητον ὄμμα νύμφας
ἐλεινὸν ἀμμένει·
κἀπὸ ματρὸς ἄφαρ βέβακεν,
ὥστε πόρτις ἐρήμα.

504 τίνες ἀμφίγυοι] τίνες add. Hermann. 510 βακχείας MSS.: corr. Brunck. 526 ἐγὼ δὲ μάτηρ MSS.: ἀγὼν δὲ μαργῷ conj. J. 528 ἐλεεινὸν MSS.: corr. Porson.

ΔΗ. ἦμος, φίλαι, κατ' οἶκον ὁ ξένος θροεῖ
ταῖς αἰχμαλώτοις παισὶν ὡς ἐπ' ἐξόδῳ,
τῆμος θυραῖος ἦλθον ὡς ὑμᾶς λάθρᾳ,
τὰ μὲν φράσουσα χερσὶν ἀτεχνησάμην,
τὰ δ' οἷα πάσχω συγκατοικτιουμένη.
κόρην γάρ, οἶμαι δ' οὐκέτ', ἀλλ' ἐζευγμένην,
παρεισδέδεγμαι, φόρτον ὥστε ναυτίλος,
λωβητὸν ἐμπόλημα τῆς ἐμῆς φρενός. —
καὶ νῦν δύ' οὖσαι μίμνομεν μιᾶς ὑπὸ
χλαίνης ὑπαγκάλισμα. τοιάδ' Ἡρακλῆς,
ὁ πιστὸς ἡμῖν κἀγαθὸς καλούμενος,
οἰκούρι' ἀντέπεμψε τοῦ μακροῦ χρόνου.
ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι
νοσοῦντι κείνῳ πολλὰ τῇδε τῇ νόσῳ·
τὸ δ' αὖ ξυνοικεῖν τῇδ' ὁμοῦ τίς ἂν γυνὴ
δύναιτο, κοινωνοῦσα τῶν αὐτῶν γάμων;
ὁρῶ γὰρ ἥβην τὴν μὲν ἕρπουσαν πρόσω,
τὴν δὲ φθίνουσαν· ὧν ἀφαρπάζειν φιλεῖ
ὀφθαλμὸς ἄνθος, τῶν δ' ὑπεκτρέπει πόδα.
ταῦτ' οὖν φοβοῦμαι, μὴ πόσις μὲν Ἡρακλῆς
ἐμὸς καλῆται, τῆς νεωτέρας δ' ἀνήρ.
ἀλλ' οὐ γάρ, ὥσπερ εἶπον, ὀργαίνειν καλὸν
γυναῖκα νοῦν ἔχουσαν· ἣ δ' ἔχω, φίλαι,
λυτήριον λώφημα, τῇδ' ὑμῖν φράσω.
ἦν μοι παλαιὸν δῶρον ἀρχαίου ποτὲ
θηρός, λέβητι χαλκέῳ κεκρυμμένον,
ὃ παῖς ἔτ' οὖσα τοῦ δασυστέρνου παρὰ
Νέσσου φθίνοντος ἐκ φονῶν ἀνειλόμην,
ὃς τὸν βαθύρρουν ποταμὸν Εὔηνον βροτοὺς
μισθοῦ 'πόρευε χερσίν, οὔτε πομπίμοις
κώπαις ἐρέσσων οὔτε λαίφεσιν νεώς.

551 καλῆται A: καλεῖται L.
554 λώφημα J.: λύπημα MSS.

ὃς κἀμέ, τὸν πατρῷον ἡνίκα στόλον
ξὺν Ἡρακλεῖ τὸ πρῶτον εὔνις ἐσπόμην,
φέρων ἐπ' ὤμοις, ἡνίκ' ἦ μέσῳ πόρῳ,
ψαύει ματαίαις χερσίν· ἐκ δ' ἤϋσ' ἐγώ·
χὠ Ζηνὸς εὐθὺς παῖς ἐπιστρέψας χεροῖν
ἧκεν κομήτην ἰόν· ἐς δὲ πλεύμονας
στέρνων διερροίζησεν. ἐκθνῄσκων δ' ὁ θὴρ
τοσοῦτον εἶπε· παῖ γέροντος Οἰνέως,
τοσόνδ' ὀνήσει τῶν ἐμῶν, ἐὰν πίθῃ,
πορθμῶν, ὀθούνεχ' ὑστάτην σ' ἔπεμψ' ἐγώ·
ἐὰν γὰρ ἀμφίθρεπτον αἷμα τῶν ἐμῶν
σφαγῶν ἐνέγκῃ χερσίν, ᾗ μελαγχόλους
ἔβαψεν ἰοὺς θρέμμα Λερναίας ὕδρας,
ἔσται φρενός σοι τοῦτο κηλητήριον
τῆς Ἡρακλείας, ὥστε μήτιν' εἰσιδὼν
στέρξει γυναῖκα κεῖνος ἀντὶ σοῦ πλέον.
τοῦτ' ἐννοήσασ', ὦ φίλαι, δόμοις γὰρ ἦν
κείνου θανόντος ἐγκεκλῃμένον καλῶς,
χιτῶνα τόνδ' ἔβαψα, προσβαλοῦσ' ὅσα
ζῶν κεῖνος εἶπε· καὶ πεπείρανται τάδε.
κακὰς δὲ τόλμας μήτ' ἐπισταίμην ἐγὼ
μήτ' ἐκμάθοιμι, τάς τε τολμώσας στυγῶ.
φίλτροις δ' ἐάν πως τήνδ' ὑπερβαλώμεθα
τὴν παῖδα καὶ θέλκτροισι τοῖς ἐφ' Ἡρακλεῖ,
μεμηχάνηται τοὔργον, εἴ τι μὴ δοκῶ
πράσσειν μάταιον· εἰ δὲ μή, πεπαύσομαι.

ΧΟ. ἀλλ' εἴ τις ἐστὶ πίστις ἐν τοῖς δρωμένοις,
δοκεῖς παρ' ἡμῖν οὐ βεβουλεῦσθαι κακῶς.

ΔΗ. οὕτως ἔχει γ' ἡ πίστις, ὡς τὸ μὲν δοκεῖν
ἔνεστι, πεῖρᾳ δ' οὐ προσωμίλησά πω.

ΧΟ. ἀλλ' εἰδέναι χρὴ δρῶσαν· ὡς οὐδ' εἰ δοκεῖς

562 τὴν πατρῷον ἡνίκ' ἐς πόλιν conj. J.
570 πιθῇ (sic) A: πυθῇ (with γρ. πι+).

ἔχειν, ἔχοις ἂν γνῶμα, μὴ πειρωμένη.
ΔΗ. ἀλλ' αὐτίκ' εἰσόμεσθα· τόνδε γὰρ βλέπω
θυραῖον ἤδη· διὰ τάχους δ' ἐλεύσεται.
μόνον παρ' ὑμῶν εὖ στεγοίμεθ'· ὡς σκότῳ
κἂν αἰσχρὰ πράσσῃς, οὔποτ' αἰσχύνῃ πεσεῖ.
ΛΙ. τί χρὴ ποεῖν; σήμαινε, τέκνον Οἰνέως,
ὡς ἐσμὲν ἤδη τῷ μακρῷ χρόνῳ βραδεῖς.
ΔΗ. ἀλλ' αὐτὰ δή σοι ταῦτα καὶ πράσσω, Λίχα,
ἕως σὺ ταῖς ἔσωθεν ἠγορῶ ξέναις,
ὅπως φέρῃς μοι τόνδε ταναϋφῆ πέπλον,
δώρημ' ἐκείνῳ τἀνδρὶ τῆς ἐμῆς χερός.
διδοὺς δὲ τόνδε φράζ' ὅπως μηδεὶς βροτῶν
κείνου πάροιθεν ἀμφιδύσεται χροΐ,
μηδ' ὄψεταί νιν μήτε φέγγος ἡλίου
μήθ' ἕρκος ἱερὸν μήτ' ἐφέστιον σέλας,
πρὶν κεῖνος αὐτὸν φανερὸς ἐμφανῶς σταθεὶς
δείξῃ θεοῖσιν ἡμέρᾳ ταυροσφάγῳ.
οὕτω γὰρ ηὔγμην, εἴ ποτ' αὐτὸν ἐς δόμους
ἴδοιμι σωθέντ' ἢ κλύοιμι, πανδίκως,
στελεῖν χιτῶνι τῷδε, καὶ φανεῖν θεοῖς
θυτῆρα καινῷ καινὸν ἐν πεπλώματι.
καὶ τῶνδ' ἀποίσεις σῆμ', ὃ κεῖνος εὐμαθὲς
σφραγῖδος ἕρκει τῷδ' ἐπὸν μαθήσεται.
ἀλλ' ἕρπε, καὶ φύλασσε πρῶτα μὲν νόμον,
τὸ μὴ 'πιθυμεῖν πομπὸς ὢν περισσὰ δρᾶν·
ἔπειθ' ὅπως ἂν ἡ χάρις κείνου τέ σοι
κἀμοῦ ξυνελθοῦσ' ἐξ ἁπλῆς διπλῆ φανῇ.
ΛΙ. ἀλλ' εἴπερ Ἑρμοῦ τήνδε πομπεύω τέχνην
βέβαιον, οὔ τι μὴ σφαλῶ γ' ἐν σοί ποτε,
τὸ μὴ οὐ τόδ' ἄγγος ὡς ἔχει δεῖξαι φέρων,

602 τόνδε ταναϋφῆ Wunder: τόνδε γ' εὐϋφῆ MSS. (ἀ· written over εὖ in L by S: schol. γρ. ἀϋφῆ ἀντὶ τοῦ λεπτοϋφῆ.) 615 ἐπὸν μαθήσεται Billerbeck: ἐπ' ὄμμα θήσεται MSS. 621 οὔ τι A: οὔ τοι L.

λόγων τε πίστιν ὧν λέγεις ἐφαρμόσαι.
ΔΗ. στείχοις ἂν ἤδη· καὶ γὰρ ἐξεπίστασαι
τά γ' ἐν δόμοισιν ὡς ἔχοντα τυγχάνει.
ΛΙ. ἐπίσταμαί τε καὶ φράσω σεσωσμένα.
ΔΗ. ἀλλ' οἶσθα μὲν δὴ καὶ τὰ τῆς ξένης ὁρῶν
προσδέγματ', αὐτὴν ὡς ἐδεξάμην φίλως.
ΛΙ. ὥστ' ἐκπλαγῆναι τοὐμὸν ἡδονῇ κέαρ.
ΔΗ. τί δῆτ' ἂν ἄλλο γ' ἐννέποις; δέδοικα γὰρ
μὴ πρῳ λέγοις ἂν τὸν πόθον τὸν ἐξ ἐμοῦ,
πρὶν εἰδέναι τἀκεῖθεν εἰ ποθούμεθα.

στρ. α'. ΧΟ. ὦ ναύλοχα καὶ πετραῖα
2 θερμὰ λουτρὰ καὶ πάγους
3 Οἴτας παραναιετάοντες, οἵ τε μέσσαν Μηλίδα πὰρ
λίμναν
4 χρυσαλακάτου τ' ἀκτὰν κόρας,
5 ἔνθ' Ἑλλάνων ἀγοραὶ
6 Πυλάτιδες κλεόνται·

ἀντ. α'. ὁ καλλιβόας τάχ' ὑμῖν
2 αὐλὸς οὐκ ἀναρσίαν
3 ἀχῶν καναχὰν ἐπάνεισιν, ἀλλὰ θείας ἀντίλυρον
μούσας.
4 ὁ γὰρ Διὸς Ἀλκμήνας κόρος
5 σοῦται πάσας ἀρετᾶς
6 λάφυρ' ἔχων ἐπ' οἴκους·

στρ. β'. ὃν ἀπόπτολιν εἴχομεν παντᾷ,
2 δυοκαιδεκάμηνον ἀμμένουσαι
3 χρόνον, πελάγιον, ἴδριες οὐδέν·

623 λέγεις Wunder: ἔχεις MSS. 628 αὐτὴν A: αὐτήν θ' L, vulg. 636 πὰρ Triclinius: παρὰ MSS. (παραλίμναν L.) 639 κλέονται Musgrave: καλέονται MSS. 642 ἀχῶν Elmsley: ἰάχων L, vulg. (ἰαχῶν r.) 644 ἀλκμήνας τε κόρος MSS. (κοῦρος A): τε del. Triclinius. 645 σοῦται Blomfield, Elmsley: σεῦται MSS.

4 ἃ δέ οἱ φίλα δάμαρ
5 τάλαιναν δυστάλαινα καρδίαν
6 πάγκλαυτος αἰὲν ὤλλυτο·
7 νῦν δ' Ἄρης οἰστρηθεὶς
8 ἐξέλυσ' ἐπίπονον ἀμέραν.

ἀντ. β'. ἀφίκοιτ' ἀφίκοιτο· μὴ σταίη
2 πολύκωπον ὄχημα ναὸς αὐτῷ,
3 πρὶν τάνδε πρὸς πόλιν ἀνύσειε,
4 νασιῶτιν ἑστίαν
5 ἀμείψας, ἔνθα κλῄζεται θυτήρ·
6 ὅθεν μόλοι πανίμερος,
7 τᾶς πειθοῦς παγχρίστῳ
8 συγκραθεὶς ἐπὶ προφάσει φάρους.

ΔΗ. γυναῖκες, ὡς δέδοικα μὴ περαιτέρω
πεπραγμέν' ᾖ μοι πάνθ' ὅσ' ἀρτίως ἔδρων.
ΧΟ. τί δ' ἔστι, Δηάνειρα, τέκνον Οἰνέως;
ΔΗ. οὐκ οἶδ'· ἀθυμῶ δ', εἰ φανήσομαι τάχα
κακὸν μέγ' ἐκπράξασ' ἀπ' ἐλπίδος καλῆς.
ΧΟ. οὐ δή τι τῶν σῶν Ἡρακλεῖ δωρημάτων;
ΔΗ. μάλιστά γ'· ὥστε μήποτ' ἂν προθυμίαν
ἄδηλον ἔργου τῳ παραινέσαι λαβεῖν.
ΧΟ. δίδαξον, εἰ διδακτόν, ἐξ ὅτου φοβεῖ.
ΔΗ. τοιοῦτον ἐκβέβηκεν, οἷον, ἢν φράσω,
γυναῖκες, ὑμᾶς θαῦμ' ἀνέλπιστον μαθεῖν.
ᾧ γὰρ τὸν ἐνδυτῆρα πέπλον ἀρτίως
ἔχριον, ἀργὴς οἷός εὐέρου πόκος,
τοῦτ' ἠφάνισται, διάβορον πρὸς οὐδενὸς

660 πανίμερος Mudge: πανάμερος MSS. 662 συγκραθεὶς] συντακεὶς conj. F. A. Paley.—φάρους M. Haupt: θηρός MSS. 672 ἢν Erfurdt: ἂν MSS. 673 ὑμᾶς J.: ὑμῖν L, vulg. (ἡμῖν r.)—μαθεῖν A, vulg.: λαβεῖν L (with μ written above λ, and θ above β, by the first hand): παθεῖν r. 675 ἀργὴς...πόκος Wunder, Lobeck: ἀργῆτ'...πόκῳ MSS.

των ἔνδον, ἀλλ' ἐδεστὸν ἐξ αὐτοῦ φθίνει,
καὶ ψῇ κατ' ἄκρας σπιλάδος. ὡς δ' εἰδῇς ἅπαν,
ᾗ τοῦτ' ἐπράχθη, μεῖζον' ἐκτενῶ λόγον.
ἐγὼ γὰρ ὢν ὁ θήρ με Κένταυρος πονῶν
πλευρὰν πικρᾷ γλῶχῖνι προὐδιδάξατο,
παρῆκα θεσμῶν οὐδέν, ἀλλ' ἐσῳζόμην,
χαλκῆς ὅπως δύσνιπτον ἐκ δέλτου γραφήν.
καί μοι τάδ' ἦν πρόρρητα, καὶ τοιαῦτ' ἔδρων·
τὸ φάρμακον τοῦτ' ἄπυρον ἀκτῖνός τ' ἀεὶ
θερμῆς ἄθικτον ἐν μυχοῖς σῴζειν ἐμέ,
ἕως νιν ἀρτίχριστον ἁρμόσαιμί που.
κἄδρων τοιαῦτα. νῦν δ', ὅτ' ἦν ἐργαστέον,
ἔχρισα μὲν κατ' οἶκον ἐν δόμοις κρυφῇ
μαλλῷ, σπάσασα κτησίου βοτοῦ λάχνην,
κἄθηκα συμπτύξασ' ἀλαμπὲς ἡλίου
κοίλῳ ζυγάστρῳ δῶρον, ὥσπερ εἶδετε.
εἶσω δ' ἀποστείχουσα δέρκομαι φάτιν
ἄφραστον, ἀξύμβλητον ἀνθρώπῳ μαθεῖν.
τὸ γὰρ κάταγμα τυγχάνω ῥίψασά πως
τῆς οἰός, ᾧ προὔχριον, ἐς μέσην φλόγα,
ἀκτῖν' ἐς ἡλιῶτιν· ὡς δ' ἐθάλπετο,
ῥεῖ πᾶν ἄδηλον καὶ κατέψηκται χθονί,
μορφῇ μάλιστ' εἰκαστὸν ὥστε πρίονος
ἐκβρώματ' ἂν βλέψειας ἐν τομῇ ξύλου.
τοιόνδε κεῖται προπετές. ἐκ δὲ γῆς, ὅθεν
προὔκειτ', ἀναζέουσι θρομβώδεις ἀφροί,
γλαυκῆς ὀπώρας ὥστε πίονος ποτοῦ
χυθέντος εἰς γῆν Βακχίας ἀπ' ἀμπέλου.
ὥστ' οὐκ ἔχω τάλαινα ποῖ γνώμης πέσω·
ὁρῶ δέ μ' ἔργον δεινὸν ἐξειργασμένην.
πόθεν γὰρ ἄν ποτ', ἀντὶ τοῦ θνῄσκων ὁ θὴρ
ἐμοὶ παρέσχ' εὔνοιαν, ἧς ἔθνῃσχ' ὕπερ;

687 νιν Elmsley: ἂν mss.

οὐκ ἔστιν· ἀλλὰ τὸν βαλόντ' ἀποφθίσαι
χρήζων ἔθελγέ μ'· ὧν ἐγὼ μεθύστερον,
ὅτ' οὐκέτ' ἀρκεῖ, τὴν μάθησιν ἄρνυμαι.
μόνη γὰρ αὐτόν, εἴ τι μὴ ψευσθήσομαι
γνώμης, ἐγὼ δύστηνος ἐξαποφθερῶ·
τὸν γὰρ βαλόντ' ἄτρακτον οἶδα καὶ θεὸν
Χείρωνα πημήναντα, χὥνπερ ἂν θίγῃ,
φθείρει τὰ πάντα κνώδαλ'· ἐκ δὲ τοῦδ' ὅδε
σφαγῶν διελθὼν ἰὸς αἵματος μέλας
πῶς οὐκ ὀλεῖ καὶ τόνδε; δόξῃ γοῦν ἐμῇ.
καίτοι δέδοκται, κεῖνος εἰ σφαλήσεται,
ταὐτῇ σὺν ὁρμῇ κἀμὲ συνθανεῖν ἅμα·
ζῆν γὰρ κακῶς κλύουσαν οὐκ ἀνασχετόν,
ἥτις προτιμᾷ μὴ κακὴ πεφυκέναι.

ΧΟ. ταρβεῖν μὲν ἔργα δείν' ἀναγκαίως ἔχει·
τὴν δ' ἐλπίδ' οὐ χρὴ τῆς τύχης κρίνειν πάρος.

ΔΗ. οὐκ ἔστιν ἐν τοῖς μὴ καλοῖς βουλεύμασιν
οὐδ' ἐλπίς, ἥτις καὶ θράσος τι προξενεῖ.

ΧΟ. ἀλλ' ἀμφὶ τοῖς σφαλεῖσι μὴ 'ξ ἑκουσίας
ὀργὴ πέπειρα, τῆς σε τυγχάνειν πρέπει.

ΔΗ. τοιαῦτα δ' ἂν λέξειεν οὐχ ὁ τοῦ κακοῦ
κοινωνός, ἀλλ' ᾧ μηδέν ἐστ' οἴκοι βαρύ.

ΧΟ. σιγᾶν ἂν ἁρμόζοι σε τὸν πλείω λόγον,
εἰ μή τι λέξεις παιδὶ τῷ σαυτῆς· ἐπεὶ
πάρεστι, μαστὴρ πατρὸς ὃς πρὶν ᾤχετο.

ΥΛΛΟΣ.

ὦ μῆτερ, ὡς ἂν ἐκ τριῶν σ' ἓν εἱλόμην,
ἢ μηκέτ' εἶναι ζῶσαν, ἢ σεσωσμένην
ἄλλου κεκλῆσθαι μητέρ', ἢ λῴους φρένας

715 χὥνπερ Wakefield: χ' ὥσπερ L, vulg. (χὥσαπερ ἂν θίγῃ r.) 720 ὁρμῇ L (with γ superscr. by the first hand): ὀργῇ A. 730 οἴκοις mss.: corr. Wakefield. 731 λόγον] γρ. λόγον schol. in L: χρόνον mss.

τῶν νῦν παρουσῶν τῶνδ' ἀμείψασθαί ποθεν.
ΔΗ. τί δ' ἐστίν, ὦ παῖ, πρός γ' ἐμοῦ στυγούμενον;
ΤΛ. τὸν ἄνδρα τὸν σὸν ἴσθι, τὸν δ' ἐμὸν λέγω
πατέρα, κατακτείνασα τῇδ' ἐν ἡμέρᾳ.
ΔΗ. οἴμοι, τίν' ἐξήνεγκας, ὦ τέκνον, λόγον;
ΤΛ. ὃν οὐχ οἷόν τε μὴ τελεσθῆναι· τὸ γὰρ
φανθὲν τίς ἂν δύναιτ' ἂν ἀγένητον ποεῖν;
ΔΗ. πῶς εἶπας, ὦ παῖ; τοῦ παρ' ἀνθρώπων μαθὼν
ἄζηλον οὕτως ἔργον εἰργάσθαι με φής;
ΤΛ. αὐτὸς βαρεῖαν ξυμφορὰν ἐν ὄμμασιν
πατρὸς δεδορκὼς κοὐ κατὰ γλῶσσαν κλύων.
ΔΗ. ποῦ δ' ἐμπελάζεις τἀνδρὶ καὶ παρίστασαι;
ΤΛ. εἰ χρὴ μαθεῖν σε, πάντα δὴ φωνεῖν χρεών.
ὅθ' εἶρπε κλεινὴν Εὐρύτου πέρσας πόλιν,
νίκης ἄγων τροπαῖα κἀκροθίνια,
ἀκτή τις ἀμφίκλυστος Εὐβοίας ἄκρον
Κήναιον ἔστιν, ἔνθα πατρῴῳ Διὶ
βωμοὺς ὁρίζει τεμενίαν τε φυλλάδα·
οὗ νιν τὰ πρῶτ' ἐσεῖδον ἄσμενος πόθῳ.
μέλλοντι δ' αὐτῷ πολυθύτους τεύχειν σφαγὰς
κῆρυξ ἀπ' οἴκων ἵκετ' οἰκεῖος Λίχας,
τὸ σὸν φέρων δώρημα, θανάσιμον πέπλον·
ὃν κεῖνος ἐνδύς, ὡς σὺ προὐξεφίεσο,
ταυροκτονεῖ μὲν δώδεκ' ἐντελεῖς ἔχων
λείας ἀπαρχὴν βοῦς· ἀτὰρ τὰ πάνθ' ὁμοῦ
ἑκατὸν προσῆγε συμμιγῆ βοσκήματα.
καὶ πρῶτα μὲν δείλαιος ἵλεῳ φρενὶ
κόσμῳ τε χαίρων καὶ στολῇ κατηύχετο·
ὅπως δὲ σεμνῶν ὀργίων ἐδαίετο
φλὸξ αἱματηρὰ κἀπὸ πιείρας δρυός,
ἱδρὼς ἀνῄει χρωτί, καὶ προσπτύσσεται
πλευραῖσιν ἀρτίκολλος, ὥστε τέκτονος,

767 προσπτύσσετο MSS.: corr. Musgrave.

χιτὼν ἅπαν κατ' ἄρθρον· ἦλθε δ' ὀστέων
ἀδαγμὸς ἀντίσπαστος· εἶτα φοινίας
ἐχθρᾶς ἐχίδνης ἰὸς ὡς ἐδαίνυτο.
ἐνταῦθα δὴ 'βόησε τὸν δυσδαίμονα
Λίχαν, τὸν οὐδὲν αἴτιον τοῦ σοῦ κακοῦ,
ποίαις ἐνέγκοι τόνδε μηχαναῖς πέπλον·
ὁ δ' οὐδὲν εἰδὼς δύσμορος τὸ σὸν μόνης
δώρημ' ἔλεξεν, ὥσπερ ἦν ἐσταλμένον.
κἀκεῖνος ὡς ἤκουσε καὶ διώδυνος
σπαραγμὸς αὐτοῦ πλευμόνων ἀνθήψατο,
μάρψας ποδός νιν, ἄρθρον ᾗ λυγίζεται,
ῥιπτεῖ πρὸς ἀμφίκλυστον ἐκ πόντου πέτραν·
κόμης δὲ λευκὸν μυελὸν ἐκραίνει, μέσου
κρατὸς διασπαρέντος αἵματός θ' ὁμοῦ.
ἅπας δ' ἀνηυφήμησεν οἰμωγῇ λεώς,
τοῦ μὲν νοσοῦντος, τοῦ δὲ διαπεπραγμένου·
κοὐδεὶς ἐτόλμα τἀνδρὸς ἀντίον μολεῖν.
ἐσπᾶτο γὰρ πέδονδε καὶ μετάρσιος,
βοῶν, ἰύζων· ἀμφὶ δ' ἐκτύπουν πέτραι,
Λοκρῶν τ' ὄρειοι πρῶνες Εὐβοίας τ' ἄκραι.
ἐπεὶ δ' ἀπεῖπε, πολλὰ μὲν τάλας χθονὶ
ῥίπτων ἑαυτόν, πολλὰ δ' οἰμωγῇ βοῶν,
τὸ δυσπάρευνον λέκτρον ἐνδατούμενος
σοῦ τῆς ταλαίνης καὶ τὸν Οἰνέως γάμον,
οἷον κατακτήσαιτο λυμαντὴν βίου,
τότ' ἐκ προσέδρου λιγνύος διάστροφον
ὀφθαλμὸν ἄρας εἶδέ μ' ἐν πολλῷ στρατῷ
δακρυρροοῦντα, καί με προσβλέψας καλεῖ·
ὦ παῖ, πρόσελθε, μὴ φύγῃς τοὐμὸν κακόν,
μηδ' εἴ σε χρὴ θανόντι συνθανεῖν ἐμοί·

770 ὀδαγμὸς MSS.: corr. Brunck. 778 πλευμόνων A: πνευμόνων L: 783 ἀνευφήμησεν Brunck: ἀνευφώνησεν A, vulg. (ἄνευ φωνῆς L.) 788 Λοκρῶν τ'] τ' om. MSS., add. Diogenes Laertius 10. 137.

ἀλλ' ἄρον ἔξω, καὶ μάλιστα μέν με θὲς
ἐνταῦθ' ὅπου με μή τις ὄψεται βροτῶν·
εἰ δ' οἶκτον ἴσχεις, ἀλλά μ' ἔκ γε τῆσδε γῆς
πόρθμευσον ὡς τάχιστα μηδ' αὐτοῦ θάνω.
τοσαῦτ' ἐπισκήψαντος, ἐν μέσῳ σκάφει
θέντες σφε πρὸς γῆν τήνδ' ἐκέλσαμεν μόλις
βρυχώμενον σπασμοῖσι· καί νιν αὐτίκα
ἢ ζῶντ' ἐσόψεσθ' ἢ τεθνηκότ' ἀρτίως.
τοιαῦτα, μῆτερ, πατρὶ βουλεύσασ' ἐμῷ
καὶ δρῶσ' ἐλήφθης, ὧν σε ποίνιμος Δίκη
τείσαιτ' Ἐρινύς τ'· εἰ θέμις δ', ἐπεύχομαι·
θέμις δ', ἐπεί μοι τὴν θέμιν σὺ προὔβαλες,
πάντων ἄριστον ἄνδρα τῶν ἐπὶ χθονὶ
κτείνασ', ὁποῖον ἄλλον οὐκ ὄψει ποτέ.

ΧΟ. τί σῖγ' ἀφέρπεις; οὐ κάτοισθ' ὁθούνεκα
ξυνηγορεῖς σιγῶσα τῷ κατηγόρῳ;

ΤΛ. ἐᾶτ' ἀφέρπειν· οὗρος ὀφθαλμῶν ἐμῶν
αὐτῇ γένοιτ' ἄπωθεν ἑρπούσῃ καλός.
ὄγκον γὰρ ἄλλως ὀνόματος τί δεῖ τρέφειν
μητρῷον, ἥτις μηδὲν ὡς τεκοῦσα δρᾷ;
ἀλλ' ἑρπέτω χαίρουσα· τὴν δὲ τέρψιν ἣν
τῷμῷ δίδωσι πατρί, τήνδ' αὐτὴ λάβοι.

στρ. α'. ΧΟ. ἴδ' οἷον, ὦ παῖδες, προσέμειξεν ἄφαρ
2 τοὔπος τὸ θεοπρόπον ἡμῖν
3 τᾶς παλαιφάτου προνοίας,
4 ὅ τ' ἔλακεν, ὁπότε τελεόμηνος ἐκφέροι
5 δωδέκατος ἄροτος, ἀναδοχὰν τελεῖν πόνων
6 τῷ Διὸς αὐτόπαιδι· καὶ τάδ' ὀρθῶς
7 ἔμπεδα κατουρίζει. πῶς γὰρ ἂν ὁ μὴ λεύσσων
8 ἔτι ποτ' ἔτ' ἐπίπονον πόνων ἔχοι θανὼν λατρείαν;

799 *με θὲς* Wakefield: *μέθες* MSS. 816 *καλός* Brunck (from schol.): *καλῶς* MSS. 830 *πόνων* add. Gleditsch.

ἀντ. α'. εἰ γάρ σφε Κενταύρου φονίᾳ νεφέλᾳ
2 χρίει δολοποιὸς ἀνάγκα
3 πλευρά, προστακέντος ἰοῦ,
4 ὃν τέκετο θάνατος, ἔτρεφε δ' αἰόλος δράκων,
5 πῶς, ὅδ' ἂν ἀέλιον ἕτερον ἢ τὰ νῦν ἴδοι,
6 δεινοτάτῳ μὲν ὕδρας προστετακὼς
7 φάσματι; μελαγχαίτα δ' ἄμμιγά νιν αἰκίζει
8 Νέσσου ὑποφόνια δολιόμυθα κέντρ' ἐπιζέσαντα.

στρ. β'. ὧν ἄδ' ἀ τλάμων ἄοκνος, μεγάλαν προσορῶσα
δόμοισι βλάβαν νέων
2 ἀΐσσουσαν γάμων, τὰ μὲν αὐτὰ προσέβαλε· τὰ
δ' ἀπ' ἀλλόθρου
3 γνώμας μολόντ' ὀλεθρίαισι συναλλαγαῖς
4 ἦ που ὀλοὰ στένει,
5 ἦ που ἀδινῶν χλωρὰν
6 τέγγει δακρύων ἄχναν.
7 ἃ δ' ἐρχομένα μοῖρα προφαίνει δολίαν
8 καὶ μεγάλαν ἄταν.

ἀντ. β'. ἔρρωγεν παγὰ δακρύων· κέχυται νόσος, ὦ πόποι,
οἷον ἀναρσίων
2 οὔπω ἀγακλειτὸν Ἡρακλέους ἐπέμολε πάθος
οἰκτίσαι.
3 ἰὼ κελαινὰ λόγχα προμάχου δορός,

833 πλευρᾷ MSS.: corr. Triclinius, Erfurdt. 834 ἔτρεφε Lobeck: ἔτεκε MSS. 837 μελαγχαίτα δ'] δ' Wakefield: τ' L, vulg. 839 f. νέσου θ' ὑπο|φόνια δολόμυθα κέν|τρ' ἐπιζέσαντα L. So most MSS. (some with νέσσου): but V^2 has νέσσου θ' ὑποφόνια. Hermann, omitting Νέσσου θ', wrote ὑπόφονα δολιόμυθα. The reading in the text is that of Gleditsch. 841 ἄοκνον MSS.: corr. Musgrave. 842 δόμοις MSS.: corr. Triclinius. 843 ἀΐσσόντων MSS.: corr. Nauck.—αὐτὰ Blaydes: οὔ τι MSS. 844 ἄλλοθρόου MSS.: corr. Erfurdt. 845 ὀλεθρίαις MSS.: corr. Triclinius. 853 ff. οἷον ἀναρσίων | οὔπω ἀγακλειτὸν | ἡρακλέους ἐπέμολε πάθος οἰκτίσαι L, vulg. (ἡρακλέα r: ἐπέμολε Triclinius.) Ἡρακλέους was prob. a gloss. οἷον ἀναρσίων | ὕπ' οὔπω τοῦδε σῶμ' ἀγακλειτὸν ἐπέμολε κ.τ.λ. conj. J.

4 ἃ τότε θοὰν νύμφαν
5 ἄγαγες ἀπ' αἰπεινᾶς
6 τάνδ' Οἰχαλίας αἰχμᾷ·
7 ἁ δ' ἀμφίπολος Κύπρις ἄναυδος φανερὰ
8 τῶνδ' ἐφάνη πράκτωρ.

ΗΜ. Α. πότερον ἐγὼ μάταιος, ἢ κλύω τινὸς
οἴκτου δι' οἴκων ἀρτίως ὁρμωμένου;
τί φημί;

ΗΜ. Β. ἠχεῖ τις οὐκ ἄσημον ἀλλὰ δυστυχῆ
κωκυτὸν εἴσω, καί τι καινίζει στέγη.

ΧΟ. ξύνες δὲ
τήνδ' ὡς ἀήθης καὶ συνωφρυωμένη
χωρεῖ πρὸς ἡμᾶς γραῖα σημανοῦσά τι.

ΤΡΟΦΟΣ.

ὦ παῖδες, ὡς ἄρ' ἡμὶν οὐ σμικρῶν κακῶν
ἦρξεν τὸ δῶρον Ἡρακλεῖ τὸ πόμπιμον.

ΧΟ. τί δ', ὦ γεραιά, καινοποιηθὲν λέγεις;

ΤΡ. βέβηκε Δηάνειρα τὴν πανυστάτην
ὁδῶν ἁπασῶν ἐξ ἀκινήτου ποδός.

ΧΟ. οὐ δή ποθ' ὡς θανοῦσα; ΤΡ. πάντ' ἀκήκοας.

ΧΟ. τέθνηκεν ἡ τάλαινα; ΤΡ. δεύτερον κλύεις.

κομμός. ΧΟ. τάλαιν', ὀλεθρία· τίνι τρόπῳ θανεῖν σφε φής;

ΤΡ. σχετλιώτατά γε πρὸς πρᾶξιν. ΧΟ. εἰπὲ τῷ μόρῳ,
γύναι, ξυντρέχει.

ΤΡ. αὐτὴν διηΐστωσε. ΧΟ. τίς θυμός, ἢ τίνες νόσοι,
τάνδ' αἰχμᾷ βέλεος κακοῦ ξυνεῖλε; πῶς ἐμήσατο
πρὸς θανάτῳ θάνατον ἀνύσασα μόνα;

869 ἀήθης MSS.: ἀηδὴς London ed. of 1722: ἀγηθὴς conj. J. 879 σχετλιώτατα πρός γε πρᾶξιν MSS.: corr. J. H. H. Schmidt. 883 τάνδ' αἰχμὰν L, vulg.: corr. Hermann.

ΤΡ. στονόεντος ἐν τομᾷ σιδάρου.
ΧΟ. ἐπεῖδες, ὦ ματαία, τάνδ' ὕβριν;
ΤΡ. ἐπεῖδον, ὡς δὴ πλησία παραστάτις.
ΧΟ. τίς ἦν; πῶς; φέρ' εἰπέ.
ΤΡ. αὐτὴ πρὸς αὑτῆς χειροποιεῖται τάδε.
ΧΟ. τί φωνεῖς; ΤΡ. σαφηνῆ.
ΧΟ. ἔτεκεν ἔτεκε δὴ μεγάλαν
ἁ νέορτος ἅδε νύμφα
δόμοις τοῖσδ' Ἐρινύν.

ΤΡ. ἄγαν γε· μᾶλλον δ', εἰ παροῦσα πλησία
ἔλευσσες οἷ' ἔδρασε, κάρτ' ἂν ᾤκτισας.
ΧΟ. καὶ ταῦτ' ἔτλη τις χεὶρ γυναικεία κτίσαι;
ΤΡ. δεινῶς γε· πεύσει δ', ὥστε μαρτυρεῖν ἐμοί.
ἐπεὶ παρῆλθε δωμάτων εἴσω μόνη,
καὶ παῖδ' ἐν αὐλαῖς εἶδε κοῖλα δέμνια
στορνύνθ', ὅπως ἄψορρον ἀντῴη πατρί,
κρύψασ' ἑαυτὴν ἔνθα μή τις εἰσίδοι,
βρυχᾶτο μὲν βωμοῖσι προσπίπτουσ' ὅτι
γένοιντ' ἔρημοι, κλαῖε δ' ὀργάνων ὅτου
ψαύσειεν οἷς ἐχρῆτο δειλαία πάρος·
ἄλλῃ δὲ κἄλλῃ δωμάτων στρωφωμένη,
εἴ του φίλων βλέψειεν οἰκετῶν δέμας,
ἔκλαιεν ἡ δύστηνος εἰσορωμένη,
αὐτὴ τὸν αὑτῆς δαίμον' ἀνακαλουμένη
καὶ τῆς ἐπ' ἄλλοις ἐς τὸ λοιπὸν οὐσίας.
ἐπεὶ δὲ τῶνδ' ἔληξεν, ἐξαίφνης σφ' ὁρῶ
τὸν Ἡράκλειον θάλαμον εἰσορμωμένην.
κἀγὼ λαθραῖον ὄμμ' ἐπεσκιασμένη

893 *ἔτεκε δὴ* J. H. H. Schmidt: *ἔτεκεν* MSS. 894 *ἁ νέορτος* schol.: *ἀν ἔορτος* L: *ἀνέορτος* A, vulg. 895 *δόμοισι* MSS.: corr. Nauck. 905 *γένοιτ' ἐρήμη* MSS.: corr. Nauck. 911 *καὶ τὰς ἄπαιδας ἐς τὸ λοιπὸν οὐσίας* MSS.: corr. J.

φρούρουν· ὁρῶ δὲ τὴν γυναῖκα δεμνίοις
τοῖς Ἡρακλείοις στρωτὰ βάλλουσαν φάρη.
ὅπως δ' ἐτέλεσε τοῦτ', ἐπενθοροῦσ' ἄνω
καθέζετ' ἐν μέσοισιν εὐνατηρίοις,
καὶ δακρύων ῥήξασα θερμὰ νάματα
ἔλεξεν· ὦ λέχη τε καὶ νυμφεῖ' ἐμά,
τὸ λοιπὸν ἤδη χαίρεθ', ὡς ἔμ' οὔποτε
δέξεσθ' ἔτ' ἐν κοίταισι ταῖσδ' εὐνάτριαν.
τοσαῦτα φωνήσασα συντόνῳ χερὶ
λύει τὸν αὐτῆς πέπλον, ᾗ χρυσήλατος
προὔκειτο μαστῶν περονίς, ἐκ δ' ἐλώπισεν
πλευρὰν ἅπασαν ὠλένην τ' εὐώνυμον.
κἀγὼ δρομαία βᾶσ', ὅσονπερ ἔσθενον,
τῷ παιδὶ φράζω τῆς τεχνωμένης τάδε.
κἀν ᾧ τὸ κεῖσε δεῦρό τ' ἐξορμώμεθα,
ὁρῶμεν αὐτὴν ἀμφιπλῆγι φασγάνῳ
πλευρὰν ὑφ' ἧπαρ καὶ φρένας πεπληγμένην.
ἰδὼν δ' ὁ παῖς ᾤμωξεν· ἔγνω γὰρ τάλας
τοὔργον κατ' ὀργὴν ὡς ἐφάψειεν τόδε,
ὅψ' ἐκδιδαχθεὶς τῶν κατ' οἶκον οὕνεκα
ἄκουσα πρὸς τοῦ θηρὸς ἔρξειεν τάδε.
κἀνταῦθ' ὁ παῖς δύστηνος οὔτ' ὀδυρμάτων
ἐλείπετ' οὐδέν, ἀμφί νιν γοώμενος,
οὔτ' ἀμφιπίπτων στόμασιν, ἀλλὰ πλευρόθεν
πλευρὰν παρεὶς ἔκειτο πόλλ' ἀναστένων,
ὥς νιν ματαίως αἰτίᾳ βάλοι κακῇ,
κλαίων ὀθούνεκ' ἐκ δυοῖν ἔσοιθ' ἅμα,
πατρός τ' ἐκείνης τ', ὠρφανισμένος βίον.
τοιαῦτα τἀνθάδ' ἐστίν· ὥστ' εἴ τις δύο
ἢ καί τι πλείους ἡμέρας λογίζεται,

918 εὐναστηρίοις MSS.: corr. Dindorf. 924 ᾗ Wakefield: ᾧ MSS.
931 ὑφ' L, vulg.: ἐφ' A. 942 βίου MSS.: corr. Wakefield.
944 ἢ καὶ πλείους τις L, vulg. (ἢ καὶ πλέους τις r): corr. Dindorf.

μάταιός ἐστιν· οὐ γὰρ ἔσθ' ἥ γ' αὔριον,
πρὶν εὖ πάθῃ τις τὴν παροῦσαν ἡμέραν.

στρ. α'. ΧΟ. πότερα πρότερον ἐπιστένω,
2 πότερα μέλεα περαιτέρω,
3 δύσκριτ' ἔμοιγε δυστάνῳ.

ἀντ. α'. τάδε μὲν ἔχομεν ὁρᾶν δόμοις,
2 τάδε δὲ μένομεν ἐπ' ἐλπίσιν·
3 κοινὰ δ' ἔχειν τε καὶ μέλλειν.

στρ. β'. εἴθ' ἀνεμόεσσά τις
2 γένοιτ' ἔπουρος ἑστιῶτις αὔρα,
3 ἥτις μ' ἀποικίσειεν ἐκ τόπων, ὅπως
4 τὸν Ζηνὸς ἄλκιμον γόνον
5 μὴ ταρβαλέα θάνοιμι
6 μοῦνον εἰσιδοῦσ' ἄφαρ·
7 ἐπεὶ ἐν δυσαπαλλάκτοις ὀδύναις
8 χωρεῖν πρὸ δόμων λέγουσιν
9 ἄσπετόν τι θαῦμα.

ἀντ. β'. ἀγχοῦ δ' ἄρα κοὐ μακρὰν
2 προὔκλαιον, ὀξύφωνος ὡς ἀηδών.
3 ξένων γὰρ ἐξόμιλος ἥδε τις βάσις.
4 πᾷ δ' αὖ φορεῖ νιν; ὡς φίλου
5 προκηδομένα βαρεῖαν
6 ἄψοφον φέρει βάσιν.
7 αἰαῖ, ὅδ' ἀναύδατος φέρεται.
8 τί χρή, θανόντα νιν, ἢ καθ'
9 ὕπνον ὄντα κρῖναι;

947 πότερα πρότερον Dindorf: πότερ' ἂν πρότερα L (πότερα πρότερ' ἂν r). 948 μέλεα Musgrave: τέλεα MSS. 951 μένομεν Erfurdt: μέλλομεν MSS. 956 Ζηνὸς Triclinius: Διὸς MSS. 963 After ἀηδών L and most MSS. add ξένοι: del. Triclinius. 966 προκηδομένα A: -αν L. 969 θανόντα]· θάνατον conj. Bothe, φθίμενον Hermann.

ΤΛ. οἴμοι ἐγὼ σοῦ,
πάτερ, οἴμοι ἐγὼ σοῦ μέλεος.
τί πάθω; τί δὲ μήσομαι; οἴμοι.

ΠΡΕΣΒΥΣ.

σίγα, τέκνον, μὴ κινήσῃς
ἀγρίαν ὀδύνην πατρὸς ὠμόφρονος·
ζῇ γὰρ προπετής· ἀλλ' ἴσχε δακὼν
στόμα σόν. ΤΛ. πῶς φής, γέρον; ἦ ζῇ:
ΠΡ. οὐ μὴ 'ξεγερεῖς τὸν ὕπνῳ κάτοχον,
κἀκκινήσεις κἀναστήσεις
φοιτάδα δεινὴν
νόσον, ὦ τέκνον. ΤΛ. ἀλλ' ἐπί μοι μελέῳ
βάρος ἄπλετον· ἐμμέμονε φρήν.

ΗΡΑΚΛΗΣ.

ὦ Ζεῦ,
ποῖ γᾶς ἥκω; παρὰ τοῖσι βροτῶν
κεῖμαι πεπονημένος ἀλλήκτοις
ὀδύναις; οἴμοι μοι ἐγὼ τλάμων·
ἡ δ' αὖ μιαρὰ βρύκει. φεῦ.
ΠΡ. ἆρ' ἐξήδη σ' ὅσον ἦν κέρδος
σιγῇ κεύθειν, καὶ μὴ σκεδάσαι
τῷδ' ἀπὸ κρατὸς
βλεφάρων θ' ὕπνον; ΤΛ. οὐ γὰρ ἔχω πῶς ἂν
στέρξαιμι κακὸν τόδε λεύσσων.
ΗΡ. ὦ Κηναία κρηπὶς βωμῶν,
ἱερῶν οἵαν οἵων ἐπί μοι
μελέῳ χάριν ἠνύσω, ὦ Ζεῦ.

971 f. ὤιμοι ἐγώ σου πάτερ | ὤιμοι ἐγώ σου μέλεος L, vulg. (σοῦ *bis* Brunck: οἴμοι *bis* Dindorf.) The defect in the anapaestic dimeter (972) could be removed by substituting πάτερ, ὦ for the second σοῦ. 986 οἴμοι μοι] μοι add. Brunck. 988 ἐξήδη σ' Wecklein: ἐξήδησ L, vulg. 994 οἵων F. J. Martin: ἄνθ' οἵων θυμάτων MSS.

οἵαν μ' ἄρ' ἔθου λώβαν, οἵαν·
ἣν μή ποτ' ἐγὼ προσιδεῖν ὁ τάλας
ὤφελον ὄσσοις, τόδ' ἀκήλητον
μανίας ἄνθος καταδερχθῆναι.
τίς γὰρ ἀοιδός, τίς ὁ χειροτέχνης
ἰατορίας, ὃς τήνδ' ἄτην
χωρὶς Ζηνὸς κατακηλήσει;
θαῦμ' ἂν πόρρωθεν ἰδοίμην.

στρ. α'. ἔ ἔ,
2 ἐᾶτέ μ', ἐᾶτέ με δύσμορον ὕστατον,
3 ἐᾶθ' ὕστατον εὐνᾶσθαι.

στρ. β'. πᾷ πᾷ μου ψαύεις; ποῖ κλίνεις;
2 ἀπολεῖς μ', ἀπολεῖς.
3 ἀνατέτροφας ὅ τι καὶ μύσῃ.

ἥπταί μου, τοτοτοῖ, ἥδ' αὖθ' ἕρπει. πόθεν ἔστ', ὦ
πάντων Ἑλλάνων ἀδικώτατοι ἀνέρες, οὓς δὴ
πολλὰ μὲν ἐν πόντῳ κατά τε δρία πάντα καθαίρων
ὠλεκόμαν ὁ τάλας· καὶ νῦν ἐπὶ τῷδε νοσοῦντι
οὐ πῦρ, οὐκ ἔγχος τις ὀνήσιμον οὐκ ἐπιτρέψει;

ἀντ. α'. ἔ ἔ,
2 οὐδ' ἀπαράξαι κρᾶτα βίᾳ θέλει
3 μολὼν τοῦ στυγεροῦ; φεῦ φεῦ.

ΗΡ. ὦ παῖ τοῦδ' ἀνδρός, τοὔργον τόδε μεῖζον ἀνήκει
ἢ κατ' ἐμὰν ῥώμαν, σὺ δὲ σύλλαβε, σοὶ γὰρ ἑτοίμα
ἐς πλέον ἢ δι' ἐμοῦ σῴζειν. ΤΛ. ψαύω μὲν ἔγωγε,

1005 ὕστατον] εὐνᾶσαι L: εὐνάσαι A, vulg.: corr. Wunder from schol. in L (γρ. ὕστατον). 1006 ἐᾶθ' ὕστατον εὐνᾶσθαι] ἐᾶτέ με δύστανον εὐνᾶσαι L (εὐνάσαι A: εὐνᾶσθαι Ellendt): corr. Hermann. 1007 πᾷ πᾷ Seidler: πᾷ MSS. 1009 ἀντέτροφας L, vulg.: corr. Erfurdt. 1011 οὓς MSS.: οἷς Wakefield. 1013 ἐπιτρέψει r: ἀποτρέψει L, vulg. 1016 βίᾳ Wakefield: βίον MSS. 1019 f. σοὶ γὰρ ἑτοίμα | ἐς πλέον] σοί τε γὰρ ὅμμα | ἔμπλεων MSS. (ἔμπλεων r): corr. J.

λαθίπονον δ' ὀδυνᾶν οὔτ' ἔνδοθεν οὔτε θύραθεν
ἔστι μοι ἐξανύσαι βίοτον· τοιαῦτα νέμει Ζεύς.

στρ. γ'. ΗΡ. ὦ παῖ, ποῦ ποτ' εἶ; τᾷδέ με τᾷδέ με
2 πρόσλαβε κουφίσας. ἔ ἔ, ἰὼ δαῖμον.

ἀντ. β'. θρῴσκει δ' αὖ, θρῴσκει δειλαία
2 διολοῦσ' ἡμᾶς
3 ἀποτίβατος ἀγρία νόσος.

ὦ Παλλὰς Παλλάς, τόδε μ' αὖ λωβᾶται. ἰὼ παῖ,
τὸν φύτορ' οἰκτίρας ἀνεπίφθονον εἴρυσον ἔγχος,
παῖσον ἐμᾶς ὑπὸ κληῖδος, ἀκοῦ δ' ἄχος, ᾧ μ' ἐχόλωσεν
σὰ μάτηρ ἄθεος· τὰν ὧδ' ἐπίδοιμι πεσοῦσαν
αὔτως, ὧδ' αὔτως, ὥς μ' ὤλεσεν. ὦ γλυκὺς Ἄιδας,

ἀντ. γ'. ὦ Διὸς αὐθαίμων, εὔνασον εὔνασόν μ'
2 ὠκυπέτᾳ μόρῳ τὸν μέλεον φθίσας.

ΧΟ. κλύουσ' ἔφριξα τάσδε συμφοράς, φίλαι,
ἄνακτος, οἵαις οἷος ὢν ἐλαύνεται.
ΗΡ. ὦ πολλὰ δὴ καὶ θερμὰ κοὐ λόγῳ κακὰ
καὶ χερσὶ καὶ νώτοισι μοχθήσας ἐγώ·
κοὔπω τοιοῦτον οὔτ' ἄκοιτις ἡ Διὸς
προὔθηκεν οὔθ' ὁ στυγνὸς Εὐρυσθεὺς ἐμοί,
οἷον τόδ' ἡ δολῶπις Οἰνέως κόρη

1021 f. ὀδυνᾶν...βίοτον Musgrave: ὀδύναν...βιότου MSS.—θύραθεν | ἔστι] θύραζ' ἔν|εστί L (with θ written above ζ by the first hand), vulg. 1023 ὦ παῖ Seidler: ὦ παῖ παῖ L, vulg. 1031 ὦ Παλλὰς Παλλάς Dindorf: ἰὼ Παλλὰς MSS. 1033 τὸν φύτορ' Dindorf: τὸν φύσαντ' MSS. 1038 τὰν Seidler, Erfurdt: ἂν MSS. 1039 f. ὦ Διὸς αὐθαίμων, | ὦ γλυκὺς Ἄιδας MSS.: corr. Seidler. 1041 εὔνασόν μ' εὔνασον L, vulg.: corr. Erfurdt, Bergk. 1046 κοὐ λόγῳ Bothe: καὶ λόγῳ MSS.

καθῆψεν ὤμοις τοῖς ἐμοῖς Ἐρινύων
ὑφαντὸν ἀμφίβληστρον, ᾧ διόλλυμαι.
πλευραῖσι γὰρ προσμαχθὲν ἐκ μὲν ἐσχάτας
βέβρωκε σάρκας, πλεύμονός τ' ἀρτηρίας
ῥοφεῖ ξυνοικοῦν· ἐκ δὲ χλωρὸν αἷμά μου
πέπωκεν ἤδη, καὶ διέφθαρμαι δέμας
τὸ πᾶν, ἀφράστῳ τῇδε χειρωθεὶς πέδῃ.
κοὐ ταῦτα λόγχῃ πεδιάς, οὔθ' ὁ γηγενὴς
στρατὸς Γιγάντων οὔτε θήρειος βία,
οὔθ' Ἕλλὰς οὔτ' ἄγλωσσος οὔθ' ὅσην ἐγὼ
γαῖαν καθαίρων ἱκόμην, ἔδρασέ πω·
γυνὴ δέ, θῆλυς φῦσα κοὐκ ἀνδρὸς φύσιν,
μόνη με δὴ καθεῖλε φασγάνου δίχα.
ὦ παῖ, γενοῦ μοι παῖς ἐτήτυμος γεγώς,
καὶ μὴ τὸ μητρὸς ὄνομα πρεσβεύσῃς πλέον.
δός μοι χεροῖν σαῖν αὐτὸς ἐξ οἴκου λαβὼν
ἐς χεῖρα τὴν τεκοῦσαν, ὡς εἰδῶ σάφα
εἰ τοὐμὸν ἀλγεῖς μᾶλλον ἢ κείνης ὁρῶν
λωβητὸν εἶδος ἐν δίκῃ κακούμενον.
ἴθ', ὦ τέκνον, τόλμησον· οἰκτιρόν τέ με
πολλοῖσιν οἰκτρόν, ὅστις ὥστε παρθένος
βέβρυχα κλαίων· καὶ τόδ' οὐδ' ἂν εἷς ποτε
τόνδ' ἄνδρα φαίη πρόσθ' ἰδεῖν δεδρακότα,
ἀλλ' ἀστένακτος αἰὲν εἰπόμην κακοῖς.
νῦν δ' ἐκ τοιούτου θῆλυς ηὕρημαι τάλας.
καὶ νῦν προσελθὼν στῆθι πλησίον πατρός,
σκέψαι δ' ὁποίας ταῦτα συμφορᾶς ὕπο
πέπονθα· δείξω γὰρ τάδ' ἐκ καλυμμάτων.
ἰδού, θεᾶσθε πάντες ἄθλιον δέμας,
ὁρᾶτε τὸν δύστηνον, ὡς οἰκτρῶς ἔχω.
αἰαῖ, ὦ τάλας, αἰαῖ,

1062 φῦσα Nauck: οὖσα MSS.
1074 εἰπόμην schol. *Ai.* 317, 1: ἐσπόμην L, vulg.

ἔθαλψεν ἄτης σπασμὸς ἀρτίως ὅδ' αὖ,
διῇξε πλευρῶν, οὐδ' ἀγύμναστόν μ' ἐὰν
ἔοικεν ἡ τάλαινα διαβόρος νόσος.
ὦναξ Ἀΐδη, δέξαι μ',
ὦ Διὸς ἀκτίς, παῖσον.
ἔνσεισον, ὦναξ, ἐγκατάσκηψον βέλος,
πάτερ, κεραυνοῦ. δαίνυται γὰρ αὖ πάλιν,
ἤνθηκεν, ἐξώρμηκεν. ὦ χέρες χέρες,
ὦ νῶτα καὶ στέρν', ὦ φίλοι βραχίονες,
ὑμεῖς δὲ κεῖνοι δὴ καθέσταθ', οἵ ποτε
Νεμέας ἔνοικον, βουκόλων ἀλάστορα,
λέοντ', ἄπλατον θρέμμα κἀπροσήγορον,
βίᾳ κατειργάσασθε, Λερναίαν θ' ὕδραν,
διφυᾶ τ' ἄμικτον ἱπποβάμονα στρατὸν
θηρῶν, ὑβριστήν, ἄνομον, ὑπέροχον βίαν,
Ἐρυμάνθιόν τε θῆρα, τόν θ' ὑπὸ χθονὸς
Ἅιδου τρίκρανον σκύλακ', ἀπρόσμαχον τέρας,
δεινῆς Ἐχίδνης θρέμμα, τόν τε χρυσέων
δράκοντα μήλων φύλακ' ἐπ' ἐσχάτοις τόποις.
ἄλλων τε μόχθων μυρίων ἐγευσάμην,
κοὐδεὶς τροπαῖ' ἔστησε τῶν ἐμῶν χερῶν.
νῦν δ' ὧδ' ἄναρθρος καὶ κατερρακωμένος
τυφλῆς ὑπ' ἄτης ἐκπεπόρθημαι τάλας,
ὁ τῆς ἀρίστης μητρὸς ὠνομασμένος,
ὁ τοῦ κατ' ἄστρα Ζηνὸς αὐδηθεὶς γόνος.
ἀλλ' εὖ γέ τοι τόδ' ἴστε, κἂν τὸ μηδὲν ὤ
κἂν μηδὲν ἕρπω, τήν γε δράσασαν τάδε
χειρώσομαι κἀκ τῶνδε· προσμόλοι μόνον,
ἵν' ἐκδιδαχθῇ πᾶσιν ἀγγέλλειν ὅτι
καὶ ζῶν κακούς γε καὶ θανὼν ἐτεισάμην.

ΧΟ. ὦ τλῆμον Ἑλλάς, πένθος οἷον εἰσορῶ

1091 ὑμεῖς δε (sic) κεῖνοι L: ὑμεῖς ἐκεῖνοι A, vulg.
1096 ὑπείροχον MSS.: corr. Bentley, S. Clarke.

ἔξουσαν, ἀνδρὸς τοῦδέ γ' εἰ σφαλήσεται.
ΤΛ. ἐπεὶ παρέσχες ἀντιφωνῆσαι, πάτερ,
σιγὴν παρασχὼν κλῦθί μου, νοσῶν ὅμως.
αἰτήσομαι γάρ σ' ὧν δίκαια τυγχάνειν.
δός μοι σεαυτόν, μὴ τοσοῦτον ὡς δάκνει
θυμῷ δύσοργος· οὐ γὰρ ἂν γνοίης ἐν οἷς
χαίρειν προθυμεῖ κἀν ὅτοις ἀλγεῖς μάτην.
ΗΡ. εἰπὼν ὃ χρῄζεις λῆξον· ὡς ἐγὼ νοσῶν
οὐδὲν ξυνίημ' ὧν σὺ ποικίλλεις πάλαι.
ΤΛ. τῆς μητρὸς ἥκω τῆς ἐμῆς φράσων ἐν οἷς
νῦν ἐστιν, οἷς θ' ἥμαρτεν οὐχ ἑκουσία.
ΗΡ. ὦ παγκάκιστε, καὶ παρεμνήσω γὰρ αὖ
τῆς πατροφόντου μητρός, ὡς κλύειν ἐμέ;
ΤΛ. ἔχει γὰρ οὕτως ὥστε μὴ σιγᾶν πρέπειν.
ΗΡ. οὐ δῆτα τοῖς γε πρόσθεν ἡμαρτημένοις.
ΤΛ. ἀλλ' οὐδὲ μὲν δὴ τοῖς γ' ἐφ' ἡμέραν ἐρεῖς.
ΗΡ. λέγ', εὐλαβοῦ δὲ μὴ φανῇς κακὸς γεγώς.
ΤΛ. λέγω· τέθνηκεν ἀρτίως νεοσφαγής.
ΗΡ. πρὸς τοῦ; τέρας τοι διὰ κακῶν ἐθέσπισας.
ΤΛ. αὐτὴ πρὸς αὑτῆς, οὐδενὸς πρὸς ἐκτόπου.
ΗΡ. οἴμοι· πρὶν ὡς χρὴν σφ' ἐξ ἐμῆς θανεῖν χερός;
ΤΛ. κἂν σοῦ στραφείη θυμός, εἰ τὸ πᾶν μάθοις.
ΗΡ. δεινοῦ λόγου κατῆρξας· εἰπὲ δ' ᾗ νοεῖς.
ΤΛ. ἅπαν τὸ χρῆμ', ἥμαρτε χρηστὰ μωμένη.
ΗΡ. χρήστ', ὦ κάκιστε, πατέρα σὸν κτείνασα δρᾷ;
ΤΛ. στέργημα γὰρ δοκοῦσα προσβαλεῖν σέθεν
ἀπήμπλαχ', ὡς προσεῖδε τοὺς ἔνδον γάμους.
ΗΡ. καὶ τίς τοσοῦτος φαρμακεὺς Τραχινίων;
ΤΛ. Νέσσος πάλαι Κένταυρος ἐξέπεισέ νιν
τοιῷδε φίλτρῳ τὸν σὸν ἐκμῆναι πόθον.
ΗΡ. ἰοὺ ἰοὺ δύστηνος, οἴχομαι τάλας·
ὄλωλ' ὄλωλα, φέγγος οὐκέτ' ἔστι μοι.

1136 μωμένη r, Heath: μνωμένη L, vulg.

οἴμοι, φρονῶ δὴ ξυμφορᾶς ἵν' ἕσταμεν.
ἴθ', ὦ τέκνον· πατὴρ γὰρ οὐκέτ' ἔστι σοι·
κάλει τὸ πᾶν μοι σπέρμα σῶν ὁμαιμόνων,
κάλει δὲ τὴν τάλαιναν Ἀλκμήνην, Διὸς
μάτην ἄκοιτιν, ὡς τελευταίαν ἐμοῦ
φήμην πύθησθε θεσφάτων ὅσ' οἶδ' ἐγώ.
ΤΛ. ἀλλ' οὔτε μήτηρ ἐνθάδ', ἀλλ' ἐπακτίᾳ
Τίρυνθι συμβέβηκεν ὥστ' ἔχειν ἕδραν,
παίδων δὲ τοὺς μὲν ξυλλαβοῦσ' αὐτὴ τρέφει,
τοὺς δ' ἂν τὸ Θήβης ἄστυ ναίοντας μάθοις·
ἡμεῖς δ' ὅσοι πάρεσμεν, εἴ τι χρή, πάτερ,
πράσσειν, κλύοντες ἐξυπηρετήσομεν.
ΗΡ. σὺ δ' οὖν ἄκουε τοὔργον· ἐξήκεις δ' ἵνα
φανεῖς ὁποῖος ὢν ἀνὴρ ἐμὸς καλεῖ.
ἐμοὶ γὰρ ἦν πρόφαντον ἐκ πατρὸς πάλαι,
τῶν ἐμπνεόντων μηδενὸς θανεῖν ὕπο,
ἀλλ' ὅστις Ἅιδου φθίμενος οἰκήτωρ πέλοι.
ὅδ' οὖν ὁ θὴρ Κένταυρος, ὡς τὸ θεῖον ἦν
πρόφαντον, οὕτω ζῶντά μ' ἔκτεινεν θανών.
φανῶ δ' ἐγὼ τούτοισι συμβαίνοντ' ἴσα
μαντεῖα καινά, τοῖς πάλαι ξυνήγορα,
ἃ τῶν ὀρείων καὶ χαμαικοιτῶν ἐγὼ
Σελλῶν ἐσελθὼν ἄλσος εἰσεγραψάμην
πρὸς τῆς πατρῴας καὶ πολυγλώσσου δρυός,
ἥ μοι χρόνῳ τῷ ζῶντι καὶ παρόντι νῦν
ἔφασκε μόχθων τῶν ἐφεστώτων ἐμοὶ
λύσιν τελεῖσθαι· κἀδόκουν πράξειν καλῶς·
τὸ δ' ἦν ἄρ' οὐδὲν ἄλλο πλὴν θανεῖν ἐμέ.
τοῖς γὰρ θανοῦσι μόχθος οὐ προσγίγνεται.
ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, τέκνον,
δεῖ σ' αὖ γενέσθαι τῷδε τἀνδρὶ σύμμαχον,

1158 *φανεῖς* r: *φανῆις* L, vulg. 1160 *πρὸς τῶν πνεόντων μηδενὸς θανεῖν ὕπο* MSS.: corr. Erfurdt. 1172 *τὸ δ'* L^1: *τόδ'* L^a, vulg.

καὶ μὴ 'πιμεῖναι τοὐμὸν ὀξῦναι στόμα,
ἀλλ' αὐτὸν εἰκαθόντα συμπράσσειν, νόμον
κάλλιστον ἐξευρόντα, πειθαρχεῖν πατρί.
ΤΛ. ἀλλ', ὦ πάτερ, ταρβῶ μὲν εἰς λόγου στάσιν
τοιάνδ' ἐπελθών, πείσομαι δ' ἃ σοι δοκεῖ.
ΗΡ. ἔμβαλλε χεῖρα δεξιὰν πρώτιστά μοι.
ΤΛ. ὡς πρὸς τί πίστιν τήνδ' ἄγαν ἐπιστρέφεις;
ΗΡ. οὐ θᾶσσον οἴσεις μηδ' ἀπιστήσεις ἐμοί;
ΤΛ. ἰδού, προτείνω, κοὐδὲν ἀντειρήσεται.
ΗΡ. ὄμνυ Διός νυν τοῦ με φύσαντος κάρα.
ΤΛ. ἦ μὴν τί δράσειν; καὶ τόδ' ἐξειρήσεται;
ΗΡ. ἦ μὴν ἐμοὶ τὸ λεχθὲν ἔργον ἐκτελεῖν.
ΤΛ. ὄμνυμ' ἔγωγε, Ζῆν' ἔχων ἐπώμοτον.
ΗΡ. εἰ δ' ἐκτὸς ἔλθοις, πημονὰς εὔχου λαβεῖν.
ΤΛ. οὐ μὴ λάβω· δράσω γάρ· εὔχομαι δ' ὅμως.
ΗΡ. οἶσθ' οὖν τὸν Οἴτης Ζηνὸς ὕψιστον πάγον;
ΤΛ. οἶδ', ὡς θυτήρ γε πολλὰ δὴ σταθεὶς ἄνω.
ΗΡ. ἐνταῦθά νυν χρὴ τοὐμὸν ἐξάραντά σε
σῶμ' αὐτόχειρα καὶ ξὺν οἷς χρῄζεις φίλων,
πολλὴν μὲν ὕλην τῆς βαθυρρίζου δρυὸς
κείραντα, πολλὸν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ
ἄγριον ἔλαιον, σῶμα τοὐμὸν ἐμβαλεῖν,
καὶ πευκίνης λαβόντα λαμπάδος σέλας
πρῆσαι. γόου δὲ μηδὲν εἰσίτω δάκρυ·
ἀλλ' ἀστένακτος κἀδάκρυτος, εἴπερ εἶ
τοῦδ' ἀνδρός, ἔρξον· εἰ δὲ μή, μενῶ σ' ἐγὼ
καὶ νέρθεν ὢν ἀραῖος εἰσαεὶ βαρύς.
ΤΛ. οἴμοι, πάτερ, τί δ' εἶπας; οἷά μ' εἴργασαι.
ΗΡ. ὁποῖα δραστέ· ἐστίν· εἰ δὲ μή, πατρὸς
ἄλλου γενοῦ του μηδ' ἐμὸς κληθῇς ἔτι.
ΤΛ. οἴμοι μάλ' αὖθις, οἷά μ' ἐκκαλεῖ, πάτερ,
φονέα γενέσθαι καὶ παλαμναῖον σέθεν.
ΗΡ. οὐ δῆτ' ἔγωγ', ἀλλ' ὧν ἔχω παιώνιον

καὶ μοῦνον ἰατῆρα τῶν ἐμῶν κακῶν.
ΤΛ. καὶ πῶς ὑπαίθων σῶμ' ἂν ἰᾠμην τὸ σόν;
ΗΡ. ἀλλ' εἰ φοβεῖ πρὸς τοῦτο, τἄλλα γ' ἔργασαι.
ΤΛ. φορᾶς γέ τοι φθόνησις οὐ γενήσεται.
ΗΡ. ἦ καὶ πυρᾶς πλήρωμα τῆς εἰρημένης;
ΤΛ. ὅσον γ' ἂν αὐτὸς μὴ ποτιψαύων χεροῖν·
τὰ δ' ἄλλα πράξω, κοὐ καμεῖ τοὐμὸν μέρος.
ΗΡ. ἀλλ' ἀρκέσει καὶ ταῦτα· πρόσνειμαι δέ μοι
χάριν βραχεῖαν πρὸς μακροῖς ἄλλοις διδούς.
ΤΛ. εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεται.
ΗΡ. τὴν Εὐρυτείαν οἶσθα δῆτα παρθένον;
ΤΛ. Ἰόλην ἔλεξας, ὥς γ' ἐπεικάζειν ἐμέ.
ΗΡ. ἔγνως. τοσοῦτον δή σ' ἐπισκήπτω, τέκνον·
ταύτην, ἐμοῦ θανόντος, εἴπερ εὐσεβεῖν
βούλει, πατρῴων ὁρκίων μεμνημένος,
προσθοῦ δάμαρτα, μηδ' ἀπιστήσῃς πατρί·
μηδ' ἄλλος ἀνδρῶν τοῖς ἐμοῖς πλευροῖς ὁμοῦ
κλιθεῖσαν αὐτὴν ἀντὶ σοῦ λάβῃ ποτέ,
ἀλλ' αὐτός, ὦ παῖ, τοῦτο κήδευσον λέχος.
πιθοῦ· τὸ γάρ τοι μεγάλα πιστεύσαντ' ἐμοὶ
σμικροῖς ἀπιστεῖν τὴν πάρος συγχεῖ χάριν.
ΤΛ. οἴμοι· τὸ μὲν νοσοῦντι θυμοῦσθαι κακόν,
τὸ δ' ὧδ' ὁρᾶν φρονοῦντα τίς ποτ' ἂν φέροι;
ΗΡ. ὡς ἐργασείων οὐδὲν ὧν λέγω θροεῖς.
ΤΛ. τίς γάρ ποθ', ἥ μοι μητρὶ μὲν θανεῖν μόνῃ
μεταίτιος σοὶ δ' αὖθις ὡς ἔχεις ἔχειν,
τίς ταῦτ' ἄν, ὅστις μὴ 'ξ ἀλαστόρων νοσοῖ,
ἕλοιτο; κρεῖσσον κἀμέ γ', ὦ πάτερ, θανεῖν
ἢ τοῖσιν ἐχθίστοισι συνναίειν ὁμοῦ.

1211 τἄλλα γ' A: τἄλλα μ' L. 1220 ὥς γ' Schaefer: ὥστ' L, vulg. 1226 λάβοι MSS.: corr. Elmsley. 1228 πείθου L, vulg.: corr. Brunck. 1234 σοὶ δ' Schaefer: σοί τ' MSS. 1238 νεμεῖν Brunck: νέμειν MSS.

ΗΡ. ἀνὴρ ὅδ' ὡς ἔοικεν οὐ νεμεῖν ἐμοὶ
φθίνοντι μοῖραν· ἀλλά τοι θεῶν ἀρὰ
μενεῖ σ' ἀπιστησαντα τοῖς ἐμοῖς λόγοις.
ΤΛ. οἴμοι, τάχ', ὡς ἔοικας, ὡς νοσεῖς φράσεις.
ΗΡ. σὺ γάρ μ' ἀπ' εὐνασθέντος ἐκκινεῖς κακοῦ.
ΤΛ. δείλαιος, ὡς ἐς πολλὰ τἀπορεῖν ἔχω.
ΗΡ. οὐ γὰρ δικαιοῖς τοῦ φυτεύσαντος κλύειν.
ΤΛ. ἀλλ' ἐκδιδαχθῶ δῆτα δυσσεβεῖν, πάτερ;
ΗΡ. οὐ δυσσέβεια, τοὐμὸν εἰ τέρψεις κέαρ.
ΤΛ. πράσσειν ἄνωγας οὖν με πανδίκως τάδε;
ΗΡ. ἔγωγε· τούτων μάρτυρας καλῶ θεούς.
ΤΛ. τοιγὰρ ποήσω κοὐκ ἀπώσομαι, τὸ σὸν
θεοῖσι δεικνὺς ἔργον· οὐ γὰρ ἄν ποτε
κακὸς φανείην σοί γε πιστεύσας, πάτερ.
ΗΡ. καλῶς τελευτᾷς· κἀπὶ τοῖσδε τὴν χάριν
ταχεῖαν, ὦ παῖ, πρόσθες, ὡς πρὶν ἐμπεσεῖν
σπαραγμὸν ἤ τιν' οἶστρον ἐς πυράν με θῇς.
ἄγ' ἐγκονεῖτ', αἴρεσθε· παῦλά τοι κακῶν
αὕτη, τελευτὴ τοῦδε τἀνδρὸς ὑστάτη.
ΤΛ. ἀλλ' οὐδὲν εἴργει σοὶ τελειοῦσθαι τάδε,
ἐπεὶ κελεύεις κἀξαναγκάζεις, πάτερ.

ΗΡ. ἄγε νυν, πρὶν τήνδ' ἀνακινῆσαι
νόσον, ὦ ψυχὴ σκληρά, χάλυβος
λιθοκόλλητον στόμιον παρέχουσ',
ἀνάπαυε βοήν, ὡς ἐπίχαρτον
τελέουσ' ἀεκούσιον ἔργον.
ΤΛ. αἴρετ', ὀπαδοί, μεγάλην μὲν ἐμοὶ
τούτων θέμενοι συγγνωμοσύνην,
μεγάλην δὲ θεῶν ἀγνωμοσύνην
εἰδότες ἔργων τῶν πρασσομένων,

1242 ἀπ' εὐνασθέντος L: ἀπευνασθέντος A, vulg.
1263 τελέουσ' Billerbeck: τελέως MSS.

οἳ φύσαντες καὶ κληζόμενοι
πατέρες τοιαῦτ' ἐφορῶσι πάθη.
τὰ μὲν οὖν μέλλοντ' οὐδεὶς ἐφορᾷ,
τὰ δὲ νῦν ἑστῶτ' οἰκτρὰ μὲν ἡμῖν,
αἰσχρὰ δ' ἐκείνοις,
χαλεπώτατα δ' οὖν ἀνδρῶν πάντων
τῷ τήνδ' ἄτην ὑπέχοντι.
λείπου μηδὲ σύ, παρθέν', ἐπ' οἴκων,
μεγάλους μὲν ἰδοῦσα νέους θανάτους,
πολλὰ δὲ πήματα καὶ καινοπαθῆ,
κοὐδὲν τούτων ὅ τι μὴ Ζεύς.

1275 ἐπ' οἴκων scholl. (as a v. l.), T: ἀπ' οἴκων L, A, vulg.
1277 καὶ add. Bentley.

NOTES.

Scene:—*At Trachis, before the house of Heracles.*

1—93 *Prologue. Deianeira declares to the Nurse her anxiety concerning Heracles, who has been fifteen months absent. Her son Hyllus sets forth to seek his father in Euboea.*

1 **λόγος...ἀνθρώπων**, as Archil. fr. 86 αἶνός τις ἀνθρώπων ὅδε: Pind. *O.* 7. 54 ἀνθρώπων παλαιαὶ ῥήσιες, id. *N.* 9. 6 ἔστι δέ τις λόγος ἀνθρώπων: *Ai.* 664 ἡ βροτῶν παροιμία. **ἀρχαῖος** goes adverbially with **φανείς**, 'put forth of old'; cp. *Ant.* 593 f. ἀρχαῖα... | ...πίπτοντ': and *ib.* 621 σοφία γὰρ ἔκ του κλεινὸν ἔπος πέφανται. L's accentuation, ἔστ', is right: ἐστὶ **φανείς** as = πέφανται would be weak here. For the order of the words (ἀνθρώπων separating ἀρχαῖος from φανείς), cp. *Ant.* 944 f. As to the γνώμη itself, see *O. T.* 1529 n.

3 **οὔτ' εἰ τῳ**: for τῳ in the second clause, cp. *Ant.* 257.

4 **ἐγὼ δὲ τὸν ἐμόν κ.τ.λ.**—She can dispute the old saying, because she forebodes that her life will be bitter to the end. The pathos here depends less on retrospect than on presentiment: cp. 37, 46.—This passage illustrates Aristotle's remark that a person who speaks with strong feeling (παθητικῶς) may effectively impugn the truth of popular maxims (τὰ δεδημοσιευμένα): *Rhet.* 2. 21 § 13.

6 **πατρὸς μὲν κ.τ.λ.** No δέ answers to this μέν. The antithesis is between her woes before and after marriage; of the latter she begins to speak at v. 27.

7 **ναίουσ' <ἔτ'> ἐν Πλευρῶνι.** This insertion of ἔτ' is the best remedy. The word is forcible, as marking that her sorrows began while she was still a young maiden. Cp. *Ph.* 23, where, as here, the text of L has lost ἔτ' before a word beginning with ε.

Πλευρῶνι. The ancient Pleuron stood in a fertile plain of Aetolia, near the mountain called Κούριον, a few miles W.N.W.

of Calydon. About 230 B.C. that site was deserted, and a new Pleuron was founded more to the S.W., not far from the modern Mesolonghi. (Strabo 10. 451: Leake, *North. Gr.* I. 115 ff.) In the *Iliad* Pleuron figures among the chief Aetolian towns (2. 639, with four others: 13. 217, with Calydon only).

Calydon was usually represented as the seat of Oeneus (*Il.* 9. 529 ff.: Apollod. 2. 7. 5: Diod. 4. 34); and Ovid calls Deianeira *Calydonida* (*Met.* 9. 112). It is not known whether Sophocles was following some earlier poet in preferring Pleuron. But it is noteworthy that a tragedy of Phrynichus, dealing with the death of Meleager, was called Πλευρώνιαι (Paus. 10. 31 § 4); and the Chorus would naturally belong to the home of Althaea (the wife of Oeneus).

8 ἄλγιστον. The positive would be more usual, since εἴ τις follows; but the superl. is not redundant, if taken as absolute ('very grievous'), and not relative ('*the most* grievous'). Cp. *O. C.* 1006 εἴ τις γῆ θεοὺς ἐπίσταται | τιμαῖς σεβίζειν, ἥδε τῷδ' ὑπερφέρει: and Eur. *Andr.* 6 νῦν δ', εἴ τις ἄλλη, δυστυχεστάτη γυνή. Soph. has εἴπερ τις ἄλλος in *O. T.* 1118, but more often εἰ or εἴπερ τις simply (as *O. C.* 1664, *Ai.* 488); and so Aesch. *Ag.* 934.—**ἔσχον**, not εἶχον, because she thinks of the ordeal, not as a process, but as a past moment of life; cp. *Ant.* 225 πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις. This is better than to give ἔσχον its commoner sense, '*came to* have' (*Ant.* 1229, *Ph.* 1420).

9 Ἀχελῷον. The Acheloüs rises at the centre of Pindus, in Mount Lacmon, the great watershed of northern Greece, and, after a course of some 130 miles from N. to S., flows into the Ionian Sea. Its lower waters formed the boundary between Acarnania on the west and Aetolia on the east. The modern name, 'White River' (Aspropotamo), is due to the yellowish colour which the stream derives from a clayey bed.

To the Greeks, Acheloüs was the king of rivers (*Il.* 21. 194 κρείων Ἀχελώϊος). He was the 'eldest son of Oceanus and Tethys': Acusilaüs fr. 11 *a* (Müller *Frag. Hist.* I. 101) Ὠκεανὸς δὲ γαμεῖ Τηθὺν ἑαυτοῦ ἀδελφήν· τῶν δὲ γίγνονται τρισχίλιοι ποταμοί· Ἀχελῷος δὲ αὐτῶν πρεσβύτατος καὶ τετίμηται μάλιστα. The oracle at Dodona,—which was not far west of the river's sources,—'enjoined sacrifice to Acheloüs in all its responses' (schol. *Il.* 21. 194). In Acarnania ἀγῶνες were held in his honour (schol. *Il.* 24. 616). The cult of this river-god was, however, not merely local, but Panhellenic.

10 **ἐν τρισὶν μορφαῖσιν.** The power of self-transformation, which Greek fancy gave especially to deities of water, was a lively symbol of the unstable element. Proteus exerts that power against Menelaus (*Od.* 4. 456), Nereus against Heracles (Apollod. 2. 5. 11), Thetis against Peleus (schol. Pind. *N.* 3. 55, Soph. fr. 155 and 556). Each is desperate, and must try every resource. And so, here, self-change expresses passionate importunity.

11 **ἐναργὴς**, in visible form, before the eyes of Oeneus: cp. 224. The word suggests that sense of awe which came to a Greek at the thought of a δαίμων actually appearing to a mortal: *Il.* 20. 131 χαλεποὶ δὲ θεοὶ φαίνεσθαι ἐναργεῖς: 'tis perilous when a god is seen face to face.' *Od.* 16. 161 οὐ γάρ πω πάντεσσι θεοὶ φαίνονται ἐναργεῖς: *ib.* 3. 420 (Athena) ἦ μοι ἐναργὴς ἦλθε.

Acheloüs occurs in works of art under each of the three forms which he takes here.

(1) **ταῦρος.** This regular embodiment of a river god symbolised both the roar of the torrent, and, as Strabo adds, the twistings of the stream (καμπαί), ἃς καλοῦσι κέρατα (10. 458). Coins of Acarnania (after 300 B.C.) show Acheloüs as a bull with human head; and Soph. may have had this type in mind, for it appears on coins of Magna Graecia as early as 500 B.C.

(2) **αἰόλος δράκων ἑλικτός.** The image is peculiarly appropriate, since the Acheloüs, in parts of its course, is so tortuous. For **αἰόλος**, 'gleaming,' cp. n. on *Ph.* 1157. A vase-painting shows the Acheloüs, in combat with Heracles, as a serpent with the head and arms of a man, and an ox's horns.

(3) **ἀνδρείῳ κύτει βούπρῳρος κ.τ.λ.** A human figure, with human face, and a shaggy beard, but with the forehead, horns, and ears of an ox. The Acheloüs appears thus on an archaic coin of Metapontum in Lucania (Millingen, *Anc. Coins of Greek Cities and Kings*, pl. 1, no. 21). The words **ἐκ δὲ δασκίου γενειάδος, κ.τ.λ.**, coupled with such evidence, make it clear that **βούπρῳρος** means, 'with *front*' (not, 'head') of ox. In this sense, it is fitter than **βούκρανος**: and Strabo's reading (cr. n.) is thus confirmed.—**κύτει.** The word κύτος (rt κυ) means 'a cavity,' then 'a vessel': hence, fig., the human body as encasing the vital organs: Plat. *Tim.* 74 A ἀπὸ τῆς κεφαλῆς διὰ παντὸς τοῦ κύτους.

14 **διερραίνοντο**, 'were sprinkled abroad': a word applied by Arist. to the 'diffusion' of fire by rapid movement, *Meteor.*

1. 3 (p. 341 *a* 30) τὸ...πῦρ...διαρραίνεσθαι τῇ κινήσει.—κρηναίου ποτοῦ, the water as it flowed from the κρήνη, fount, of the river. This phrase recurs in *Ph.* 21, and (plur.) in fr. 559.

15 προσδεδεγμένη, 'expecting' such a suitor; *i.e.*, looking forward to his becoming her husband (525). Cp. the usage of the epic aor. partic., *Il.* 10. 123 ἐμὴν ποτιδέγμενος ὁρμήν. The normal Attic sense, 'having received,' is inadmissible. She could not yet be doomed to the visits of a wooer who had not even gained her father's consent.

17 τῆσδε κοίτης. Though the compound ἐμπελάζειν elsewhere (as in 748) takes a dat., it can also take a gen., like the simple verb (*Ph.* 1327 πελασθεὶς φύλακος). So a gen., instead of the more usual dat., stands with συντυχών (*Ph.* 320), ἐντυχών (*ib.* 1333), ὑπαντήσας (*ib.* 719).

18 μέν...δέ: not, indeed, soon enough to prevent the anguish of which she has spoken (v. 16), yet to her joy.—ἀσμένῃ...μοι: *O. T.* 1356.

21 f. ἐκλύεται, here simply = ἐκλύει (cp. *Ant.* 1112 and *O. T.* 1003), rather than 'delivers for himself,' *i.e.*, to be his bride.—διείποιμ', tell clearly: *O. T.* 854. The place of the first ἄν serves to emphasise τρόπον (*O. T.* 339).—πόνων, of warfare, *Ph.* 248.

23 τῆς θέας: for the gen., cp. *O. T.* 885 Δίκας ἀφόβητος.—ὅδ', after ὅστις, as in *Ant.* 463 f. The drawback to ὁ δ' here is that it would be unduly emphatic.

25 ἐξεύροι 'bring': cp. *Ph.* 287 γαστρὶ μὲν τὰ σύμφορα | τόξον τόδ' ἐξηύρισκε.

26 Ζεὺς ἀγώνιος, the supreme arbiter in all trials of strength, —as at Argos he was σθένιος (Paus. 2. 32 § 7). So Hermes is ἀγώνιος (Pind. *I.* 1. 60 etc.), as patron of the palaestra.

27 f. The tone of εἰ δὴ is sceptical, as that of εἴπερ is usu. confident: cp. Eur. *Or.* 17 (quoted by Schneidewin), ὁ κλεινός, εἰ δὴ κλεινός, Ἀγαμέμνων. The pause after the second foot suits the pensive stress on εἰ δὴ καλῶς: cp. *Ant.* 658 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία, etc.—λέχος, nom., in the sense of 'bride' (cp. 360, and *Ai.* 211).—κριτὸν, 'chosen' by himself.

29 f. προκηραίνουσα (κῆρ), feeling anxiety about him, μεριμνῶσα κατὰ τὸ κέαρ (schol.). The compound occurs only here.

νὺξ γὰρ εἰσάγει κ.τ.λ.: 'for one night ushers in a trouble, and another, in succession (to the former night), expels it,'—to make room for some fresh anxiety. This is a poetical amplification of ἀεί τιν' ἐκ φόβου φόβον τρέφω. Each night torments

her, as she lies awake, with some new surmise as to her husband's fate.—**πόνον** is governed by both verbs.

διαδεδεγμένη is used absolutely: its object, if expressed, would have been **τὴν προτέραν νύκτα**: cp. Her. 8. 142 **ὡς δὲ ἐπαύσατο λέγων Ἀλέξανδρος, διαδεξάμενοι** ('in their turn') **ἔλεγον οἱ ἀπὸ Σπάρτης ἄγγελοι.** Thus **διαδεδεγμένη** serves at once (*a*) to show that the words **νὺξ εἰσάγει καὶ νὺξ ἀπωθεῖ** refer to different nights; and (*b*) to suggest the new **πόνος**—not expressly mentioned—which the second night brings; since the task in which it is **διάδοχος** to the first is that of harassing the sufferer's mind.

31 ff. οὓς κεῖνός ποτε κ.τ.λ. The point of the comparison, which has been prompted by the word **σπείρων**, is merely the rarity of the visits. **ποτέ** = 'at some time or other' (cp. **ὀψέ ποτε, χρόνῳ ποτέ**): it could not, by itself, mean '*only* now and then.' The sentence begins as if **ποτέ** were to be followed by some such general phrase as **διὰ χρόνου**:—**οὓς κεῖνός ποτε...διὰ χρόνου προσεῖδε**, 'whom he saw only at uncertain intervals.' The interposed simile, however, leads the poet to employ a phrase adapted to the special case of the **γῆτης**,—viz., **σπείρων μόνον κἀξαμῶν ἅπαξ**. The **γῆτης** sees his distant field only twice a year. But it is not meant that Heracles visits his home just twice a year. Nor has **ἐξαμῶν** any figurative application to him, such as 'reaping the joy' of seeing his children. It is an irrelevant detail. **ἅπαξ** seems best taken with **ἐξαμῶν** only.

34 f. αἰὼν, fortune in life; *Ph.* 179.—**τῳ**: Eurystheus (1049), whose name she shrinks from uttering.

36 f. ἆθλων τῶνδ', the labours for Eurystheus.—**ὑπερτελὴς**, rising clear of them: Eur. *Ion* 1549 **οἴκων...ὑπερτελὴς** (appearing above it): Aesch. *Ag.* 359 **ὑπερτελέσαι | μέγα δουλείας | γάγγαμον ἄτης.**—**ἔφυ** seems to be here no more than **ἐγένετο** (as in *El.* 236, and often). **ταρβήσασ' ἔχω** = **τετάρβηκα.** The periphrasis is somewhat rare when the verb is intrans.; but cp. *O. T.* 731 **οὐδέ πω λήξαντ' ἔχει.**

38 ἔκτα, the only Sophoclean example of this form (on which see Monro, *Hom. Gr.* § 13). Both Aesch. (*Eum.* 460) and Eur. (*Bacch.* 1290, etc.) use **κατέκταν** in dialogue, but not **ἔκταν.**—**Ἴφιτου βίαν**: for the periphrasis, cp. *Ph.* 314.

39 ἐν Τραχῖνι. Heracles was dwelling at Tiryns when he slew Iphitus, as related in vv. 270 ff. Then, with Deianeira and his children, he removed from Tiryns to Trachis, and soon afterwards Zeus sent him forth into servitude (276).—**ἀνάστατοι**

(*O. C.* 429) alludes to compulsion used by Eurystheus: the word would not suit a voluntary migration. This had happened fifteen months ago.

40 **ξένῳ παρ' ἀνδρὶ**: Ceÿx, king of Trachis, who is not named in this play. Hes. *Scut.* 353 (Heracles speaks) Τρηχῖνα δέ τοι παρελαύνω | ἐς Κήϋκα ἄνακτα· ὃ γὰρ δυνάμει τε καὶ αἰδοῖ | Τρηχῖνος προβέβηκε.—**ὅπου**, not ὅποι, since *βέβηκεν* implies, 'is now': cp. *O. C.* 52.

41 f. **πλὴν**: cp. *O. C.* 1643 ἀλλ' ἕρπεθ' ὡς τάχιστα· πλὴν ὁ κύριος | Θησεὺς παρέστω.—**ὠδῖνας**: cp. 325.—**αὐτοῦ**, objective gen. ('pangs for him'): cp. *Ant.* 858 πατρὸς...οἶκτον (*about* him): *Ph.* 1039 κέντρον...ἐμοῦ. **αὑτοῦ** is clearly right: the harshness of **αὑτοῦ** may be measured by supposing that, instead of it, we had Ἡρακλέους or τἀνδρός.

44 f. **δέκα...πρὸς ἄλλοις πέντε**. Twelve years before this time, the oracle at Dodona had told Heracles that, at the end of twelve years (824), he should have rest. Fifteen months before this time, Heracles had given Deianeira the δέλτος on which he had written down that oracle (1167). He had then told her that, if he did not return at the end of fifteen months, she might assume that he was dead (164 ff.).—**ἀκήρυκτος**. No herald has come, either to announce his approach, or to give any tidings of him.

46 The emphasis is on **κἄστιν**, not on δεινόν. When she ponders the oracle, her grave misgiving (43) becomes certitude. —**τοιαύτην**, giving the ground for a statement: *O. C.* 747 n.

47 f. **τὴν**, a rare instance of the art. used as relat. pron. in dialogue without metrical necessity: see *O. C.* 747 n. The motive here may have been a wish to avoid four consecutive endings in **ν**.—**πημονῆς ἄτερ**. If the δέλτος should prove to have foretold the death of Heracles, then she would have received it σὺν πημονῇ: it would have been a harbinger of woe.

49 ff. **πολλὰ μὲν...νῦν δ'**: the thought is, 'though hitherto I have been silent, now I must speak.' **γοωμένην** takes **πολλὰ... πανδάκρυτ' ὀδύρματα** as 'inner' (or 'cognate') accus., and **τὴν Ἡρ. ἔξοδον** as object: Schneidewin cp. Eur. *Med.* 205 ἄχεα μογερὰ βοᾷ | τὸν ἐν λέχει προδόταν.

52 f. **φρενοῦν**, pres., since the act may be conceived as continuing or repeated; but **φράσαι**, aor., with ref. to the particular utterance: cp. *Ph.* 95 ἐξαμαρτεῖν...νικᾶν: *ib.* 667 f. θιγγάνειν...δοῦναι.

κἀμὲ κ.τ.λ. Two constructions are possible: I prefer the

first. (1) καί = 'and,' depending on εἰ, and the apodosis begins with the direct question, πῶς κ.τ.λ. (2) καί = 'even' (cp. *Ant.* 719, κἄπ' ἐμοῦ), and the apodosis begins with κἀμὲ χρή. But the first is more deferential; and the very abruptness of πῶς κ.τ.λ. is natural here.

φράσαι τὸ σόν, 'to prescribe *thy part*' (*O. C.* 625), *i.e.*, to say what it becomes thee to do. There is only a verbal resemblance to Eur. *I. A.* 1167 (compared by Schneid.), ἦ 'μὲ χρὴ λέγειν τὰ σά; 'am I to make thine answer for thee?'—The *v. l.* τόσον is weaker, whether taken to mean 'so bold a speech,' or (with the schol.) 'just thus much.'

54 f. τοσοῖσδε. Besides Hyllus, the eldest child of Deianeira, legend gave her three other sons, and one daughter. Cp. vv. 1153 ff. For the parataxis (πληθύεις μέν, ἀτὰρ οὐ πέμπεις), cp. *O. T.* 419.—κατὰ ζήτησιν: Isocr. or. 17 § 4 χρήματα δοὺς ἐξέπεμψεν ἅμα κατ' ἐμπορίαν καὶ κατὰ θεωρίαν.

56 f. εἰ πατρὸς νέμοι τιν' ὥραν τοῦ...δοκεῖν: instead of εἰ νέμοι τιν' ὥραν τοῦ τὸν πατέρα...δοκεῖν. The gen. πατρὸς, placed at the beginning of the clause, illustrates the normal Greek tendency to announce the subject of the statement at the outset (as in τοῦτον οἶσθ' εἰ ζῶν κυρεῖ, *Ph.* 444 n.). The second gen., τοῦ... δοκεῖν, is 'epexegetic,' as defining the ὥραν. But it is not in apposition with πατρός ('care for his father,—*that is*, care for his being deemed,' etc.). Rather the two genitives are linked to ὥραν with slightly different shades of meaning;—'care, on his father's account, for his being deemed.' Cp. Dem. or. 2 § 4 τούτων οὐχὶ νῦν ὁρῶ τὸν καιρὸν τοῦ λέγειν (the speaking-time for these things).

δοκεῖν here = 'be believed to be': cp. Thuc. 6. 17 ἕως...ὁ Νικίας εὐτυχὴς δοκεῖ εἶναι, 'while he *has the reputation* of being successful' (not 'seems': he really was so). The meaning is, 'Hyllus ought to go in search of news, if he cared to dispel our painful anxiety.' The τροφός chooses words which avoid any suggestion of disaster to Heracles, and say only that his welfare has yet *to be ascertained*.

νέμοι is better attested than νέμει, and also fitter, as implying the deferential εἰκὸς ἂν εἴη, not the blunt εἰκός ἐστιν.

58 ἀρτίπους, with *opportune* foot (ἀρτίως καὶ ἡρμοσμένως τῷ καιρῷ πορεύεται, schol.). Cp. the similar phrases for a timely arrival; *O. T.* 78 εἰς καλόν: *Ant.* 386 ἐς δέον περᾷ: 387 ποίᾳ ξύμμετρος προὔβην τύχῃ; *Ai.* 1168 ἐς αὐτὸν καιρόν: Aesch. *Theb.* 373 εἰς ἀρτίκολλον ἀγγέλου λόγου μαθεῖν. Elsewhere ἀρτίπους =

'with sound foot' (ἄρτιος, well-compacted), as *Il.* 9. 505.—**θρῴσκει δόμους**: *O. C.* 643 δόμους στείχειν ἐμούς. He is hastening to tell his mother the news which he has just heard (67). Hyllus enters at v. 60, and the Nurse exit.

59 f. **πρὸς καιρὸν**: cp. *O. T.* 325.

61 ff. **ὦ τέκνον, ὦ παῖ**, an affectionate form of address, as in *Ph.* 260, Eur. *Hec.* 172, etc.—**ἀγεννήτων**, prop. 'not begotten' (*O. C.* 973), then, 'of no birth,' 'low-born,' like ἀγεννής and ἀγενής.—**καλῶς πίπτουσιν**, fall happily,—a metaphor from dice: Eur. *El.* 1100 τὰ μὲν γὰρ εἰ, | τὰ δ' οὐ καλῶς πίπτοντα δέρκομαι βροτῶν.—**ἐλεύθερον** = ἐλευθέριον: cp. Eur. fr. 828 πολλοῖσι δούλοις τοὔνομ' αἰσχρόν, ἡ δὲ φρὴν | τῶν οὐχὶ δούλων ἔστ' ἐλευθερωτέρα.

64 **διδακτά**: for the plur., cp. *Ph.* 524 (αἰσχρά), and *O. C.* 554 n. The sing. occurs below, 671.

65 f. **σὲ...τὸ μὴ πυθέσθαι**: for the place of σέ, cp. *Ant.* 710 ἀλλ' ἄνδρα, κεἴ τις ἢ σοφός, τὸ μανθάνειν | πόλλ' αἰσχρὸν οὐδέν.—**ἐξενωμένου**: cp. *El.* 865 ξένος...κέκευθεν ('he has been buried in a foreign land'). Shaksp. *H. VIII.* 2. 2. 129 *Kept him a foreign man* (= kept him out of England).—**φέρειν** is a certain correction of **φέρει**: in answer to his question, she is quoting the slave's speech.

68 **ἱδρῦσθαι**. The length of his absence prompts her conjecture that he has fixed his abode somewhere: cp. 101 κλιθείς.

69 f. **μὲν** here is not answered by **ἀλλ'** in 72.—**ἄροτον**, ploughing-season (Hes. *Op.* 448), hence, 'year': cp. 825. So πόα = 'summer,' Rhianus *ap.* Paus. 4. 17 § 6 χείματά τε ποίας τε δύω.—**ἐν μήκει χρόνου**, 'at the full length of that period,' *i.e.*, from beginning to end of the year.—**Δυδῇ**: Omphalè: see on 252.

71 **εἰ καὶ τοῦτ' ἔτλη**: 'if he *indeed* bore this.' καί here emphasises τοῦτ' ἔτλη: cp. *Ai.* 1127 δεινόν γ' εἶπας, εἰ καὶ ζῇς θανών: and *O. T.* 305. If καί were taken with τοῦτο only ('*even* this'), it would imply former disgraces. Cp. 1218 n.

72 **ἀλλά**, like 'well,' here refers to D.'s bitter comment: *that* disgrace, at any rate, is past.

73 **ἢ θανών**: a fine touch. She is prepared to hear anything now; even that he is dead. And **ἐξαφεῖται** was ambiguous.

74 f. **Εὐβοΐδα** (as in Aesch. fr. 29), contr. for **Εὐβοΐδα**, acc. of **Εὐβοΐς**.—**πόλιν** is in appos. with **Εὐβοΐδα χώραν**. Oechalia in Euboea was the seat of Eurytus, but it is in accordance with epic precedent to regard him as reigning over the whole island, —like Chalcodon in the *Philoctetes* (489), and Elephenor in

the *Iliad* (2. 536 ff.).—**ἢ μέλλειν ἔτι**, *sc.* *ἐπιστρατεύσειν*: *O. C.* 1074 *ἔρδουσ' ἢ μέλλουσιν;*

76 ἔλειπε seems to differ from **ἔλιπε** here only as being somewhat more vivid,—*i.e.*, as serving to suggest the moment when he *was doing* the act (cp. 47 *δέλτον λιπὼν ἔστειχε*).

τῆσδε τῆς χώρας πέρι. There is no reason to suspect *χώρας*. The oracle said that, at this time, he was to go through his last labour. The Euboean war, she infers, is that labour.

78 ἀγνοῶ. As Heracles had long spared Deianeira a knowledge of the prophecy (158), so she had hitherto spared her son.

79 τελευτὴν...τελεῖν: cp. Theognis 1166 *εὖτ' ἂν ὁδοῦ τελέῃς τέρματ' ἐπ' ἐμπορίην.*

80 f. ἄρας, having taken up, as a burden to be borne. The midd. would be usual in this sense (Eur. *Ion* 199 *αἰρόμενος πόνους*): but the act. is also admissible, just as in *Ph.* 706 *οὐ φορβὰν...αἴρων.*

εἰς τό γ' ὕστερον, Reiske's simple correction of **εἰς τὸν ὕστερον**, is much the best.—**βίοτον εὐαίων'**: cp. *O. T.* 518 *βίου...τοῦ μακραίωνος.*

82 ἐν οὖν ῥοπῇ...κειμένῳ: cp. *O. C.* 1510 *ἐν τῷ δὲ κεῖσαι τοῦ μόρου τεκμηρίῳ;* ('what sign of thy fate holds thee in suspense?') —answering the words, *ῥοπὴ βίου μοι.* Alcaeus *ap.* Ar. *Vesp.* 1235 *ἀντρέψεις ἔτι τὰν πόλιν· ἃ δ' ἔχεται ῥοπᾶς* ('its fate hangs in the trembling scale'). For *ῥοπή* cp. also *O. T.* 961.

83—85 ἡνίκ' ἢ σεσώσμεθα...οἰχόμεσθ' ἅμα. Verses 83 and 85 are probably right as they stand, while v. 84 is spurious.

The synizesis in **ἢ οἰχόμεσθ'** cannot be strictly paralleled: but cp. *Ant.* 535 *τὸ μὴ εἰδέναι.*

88 νῦν δ' ὁ ξυνήθης κ.τ.λ. The *νῦν* here, and the *νῦν* in v. 90, are both right: only here we must read **εἶα** for *ἐᾷ*, with Vauvilliers. The repetition of *νῦν* is excused by the change of sense: in v. 88 it means '*as it was*': in v. 90, simply '*now*.'

For other instances of *νῦν* with a past tense, cp. *O. C.* 273, *Ai.* 445, 1060.

90 τὸ μή: it is unnecessary to write *τὸ μὴ οὐ*: cp. 742: *O. T.* 1387 f. *οὐκ ἂν ἐσχόμην | τὸ μὴ 'ποκλῆσαι*: *Ant.* 443 *οὐκ ἀπαρνοῦμαι τὸ μή*: *Ph.* 348 ff.

92 f. καὶ γὰρ ὑστέρῳ = καὶ ('*even*') *ὑστέρῳ γάρ.* This use of *καὶ γάρ*,—where *καί* affects a following adj.,—is somewhat rare; but cp. fr. 86. 9 *καὶ γὰρ δυσειδὲς σῶμα καὶ δυσώνυμον | γλώσσῃ σοφὸν τίθησιν* etc.: *O. T.* 334 *καὶ γὰρ ἂν πέτρου* etc.: *Ai.* 669

καὶ γὰρ τὰ δεινὰ etc. More often, in such cases, γάρ follows that which καί affects, as *Ph.* 1268 καὶ τὰ πρὶν γάρ.

τό γ' εὖ | πράσσειν: for the place of the art., cp. *O. C.* 265. 'Even to one who is late, good fortune, if he should ever hear of it, brings gain.' The general sentiment, 'better late than never,' is adapted to the particular case. Hyllus is going in search of tidings; and even now, if he hears good tidings, he will have his reward. The words ἐπεὶ πύθοιτο make it clear (I think) that τὸ εὖ πράσσειν has here its ordinary sense, 'faring well,'—not the much rarer sense, 'acting aright' (like πράσσοντα καλῶς, *O. C.* 1764). The optat. gives abstract generality, which suits a γνώμη (*Ant.* 666).—ἐμπολᾷ. Any profitable action may be said, by a metaphor from trading, to 'bring in' gain. The bold phrase here is qualified by the fact that τὸ εὖ πράσσειν is followed by ἐπεὶ πύθοιτο. It is not, strictly, the thing ascertained, but the act of ascertaining it, that ἐμπολᾷ κέρδος.—Distinguish the phrase in *Ph.* 303 ἐξεμπολήσει κέρδος ('sell off wares at a profit'). Hyllus retires.

94—140 *Parodos.* (1) *1st strophe*, 94—102, = *1st antistr.*, 103—111. (2) *2nd str.*, 112—121, = *2nd antistr.*, 122—131 (3) *Epode*, 132—140. *For the metres see Metrical Analysis.*

The Chorus now enters. The free-born maidens of Trachis who compose it are the friends and confidantes of Deianeira, who to them is ἄνασσα (137), but not δέσποινα (49).

They have not heard the news that Heracles is, or will soon be, in Euboea (74 f.). O that the Sun-god would tell them where he is, on sea or land! Meanwhile Deianeira must not lose heart. Joy follows grief; and Zeus is mindful of his children.

94 f. αἰόλα, 'gleaming' with stars: cp. 11: Eur. fr. 596 περὶ δ' ὀρφναία | νὺξ αἰολόχρως, ἄκριτός τ' ἄστρων | ὄχλος.—ἐναριζομένα might be merely 'slain,' but seems here to have its proper sense, 'slain and despoiled.'

The text has been much suspected, but without reason. The imagery, indeed, does not form a consistent whole: Night is slain, and then overcomes. But this is merely one of many instances in which the poet's language wavers between the figurative and the literal.

κατευνάζει τε φλογιζόμενον. The passage is marred by placing the comma, as some do, after τε, and taking the partic. with αἴτῳ. Cp. Byron, *Corsair*, canto III.: 'Slow sinks, more lovely ere his race be run, | Along Morea's hills the setting sun; |

Not, as in northern climes, obscurely bright, | But one unclouded blaze of living light.'

97 **τοῦτο** is in appos. with **τὸν Ἀλκμήνας πόθι...ναίει.** The objection to taking **καρῦξαι** as governing a double acc. (like *λέγειν τινά τι*) is, here, that the emphasis on **τοῦτο** would then be unsuitable; since, under the circumstances, the knowledge which they desire *about* Heracles can be only *πόθι ναίει.*

98 **πόθι μοι πόθι παῖς.** In the MS. reading, *πόθι μοι πόθι μοι παῖς*, either the second *μοι*, or *παῖς*, must be omitted: the antistrophic words are *βλεφάρων πόθον*, *ἀλλ'* (107). The strong reason for retaining **παῖς** is that, as the constr. would have been so clear without it, it is very unlikely to have been inserted; while the repetition of **μοι** would have been a most easy error. For **τὸν Ἀλκμ.**, followed by **παῖς** in the relat. clause, Schneidewin cp. Eur. *H. F.* 840 *γνῷ μὲν τὸν Ἥρας οἷός ἐστ' αὐτῷ χόλος*, and id. fr. 1039. 3 *ὁρᾷς τὸν εὐτράπεζον ὡς ἡδὺς βίος.*

99 **ὦ...φλεγέθων**: for this direct invocation (continued in 102), following *Ἄλιον αἰτῶ*, cp. *O. T.* 164 *προφάνητέ μοι* (after *Ἄρτεμιν* and *Φοῖβον*).—**στεροπῇ**, usu. 'lightning,' here, 'flashing light'; so the word is used of flashing armour (*Il.* 11. 83, etc.).

100 f. **ἢ ποντίας...κλιθείς.** The general sense is simply, 'where is he on sea or land?' **ποντίας**, rather than **ποντίους**, is probably right. According to Athenaeus (p. 189 D), *αὐλών* is masc. in Attic prose, but fem. in poetry.

The constr. is, **πόθι** (= **που**) **ναίει ἢ ποντίας αὐλῶνας ἢ δισσ. ἀπείροις κλιθείς**; lit., 'where he is situated, either on the sea-straits, or in a resting-place on one of the two continents.' **ναίει** thus governs an acc. in the first clause, while in the second it stands intransitively with a partic. For a similar difference in form between the clauses after ἤ—ἤ, cp. Thuc. 4. 5 *ἐν ὀλιγωρίᾳ ἐποιοῦντο* (*τοὺς Ἀθηναίους*), *ὡς...ἢ οὐχ ὑπομενοῦντας σφᾶς, ἢ ῥᾳδίως λῃψόμενοι βίᾳ*: where the acc. *ὑπομενοῦντας* (governing *σφᾶς*) is better taken as depending on the verb than as absol. For *ναίειν* as = merely 'to be in a place,' cp. *O. C.* 117, *ποῦ ναίει*, said, as here, of a wanderer.

δισσ. ἀπείροις κλιθείς, lit., 'resting upon' them, as on a support; *i.e.*, having found an abode on land, instead of roaming over sea. The phrase was suggested by the epic use of *κέκλιμαι*, as said (*a*) of land which *slopes down* to the water's edge,—thus, as it were, 'resting on' the water; *Od.* 13. 234 *ἀκτὴ | κεῖθ' ἁλὶ κεκλιμένη*: (*b*) of a person who *dwells on the edge* of water; *Il.* 5. 709 *λίμνῃ κεκλιμένος Κηφισίδι* (where see

Leaf). Here, however, Soph. has modified the usage,—the dat. denoting land, not water; and the sense is not, dwelling 'on the shore of' either continent, but simply, anywhere within their limits.

This use of **δισσαῖσιν** is possible only because **πόθι** precedes. We could not say (*e.g.*), *δισσαῖς ἠπείροις οἰκεῖ*, meaning 'he dwells in one of the two continents.' But it is correct to say, *ποῦ δισσαῖς ἠπείροις οἰκεῖ;* meaning, 'where in (either of) the two continents is his home?'

'The two continents' (Europe and Asia, Africa being included in the latter) mean, 'the habitable world.'

ποντίας αὐλῶνας is merely a general expression for the sea. The phrase was suggested by the Aegaean, with its *interfusa nitentes* | *...aequora Cycladas* (Hor. *C.* I. 14. 19).

102 **κρατιστεύων κατ' ὄμμα**: cp. *Il.* 3. 277 'Ἠέλιός θ', ὃς *πάντ' ἐφορᾷς καὶ πάντ' ἐπακούεις.* For **κατά**, cp. 379; *O. T.* 1087 *κατὰ γνώμαν ἴδρις.*

103 **ποθουμένᾳ** = *ποθούσῃ*, a midd. found only here, yet not suspicious, since the context excludes the pass. sense. The 'longing mind' is clearly Deianeira's; *ποθουμένᾳ* could not well denote the 'anxious' or 'tender' feeling of the Chorus. As **πυνθάνομαι** is devoid of emphasis,—like a parenthetic 'so I hear,'—the order of the words is not too bold.

104 **τὰν ἀμφινεικῆ** ('battle-prize'): cp. 527: Aesch. *Ag.* 686 *τὰν δορίγαμβρον ἀμφινεικῆ θ' Ἑλέναν.*—**ἀεί** belonged, in the poet's thought, to **τρύχεσθαι**, but is cut off from it by the adversative form in which the sentence is worked out (*οὔποτ' εὐνάζειν..., ἀλλ'*, instead of *οὔποτ' εὐνάζουσαν*). It could not well be taken with *ποθουμένᾳ*: still less with *πυνθάνομαι.*

105 **ὄρνιν.** The nightingale may be meant (cp. 963, *El.* 148 *ἃ Ἴτυν αἰὲν Ἴτυν ὀλοφύρεται*); but it is also possible that the image is general, as in *Ant.* 423 ff.

106 f. **ἀδακρύτων** proleptic: cp. *Ant.* 1200 *ὀργὰς εὐμενεῖς κατασχεθεῖν*, and *ib.* 791 n.—**βλεφάρων πόθον**: cp. fr. 729 *ὀμμάτειος πόθος.*

108 It is simplest to construe **ἔυμναστον δεῖμα ὁδοῦ ἀνδρὸς**, though the adj. might go with *ἀνδρός*, and *δεῖμα* with *ὁδοῦ* only. Casaubon's emendation **τρέφουσαν** (cp. 28) has been generally received. The MS. **φέρουσαν**, if right, means 'bearing' as a burden; cp. *O. T.* 93 *τῶνδε γὰρ πλέον φέρω* | *τὸ πένθος.*

110 f. **ἐνθυμίοις εὐναῖς ἀνανδρώτοισι τρύχεσθαι**, lit., is afflicted by that desolateness of her bed which is always in her thoughts,

= ἐνθυμουμένην εὐνὰς ἀνανδρώτους τρύχεσθαι. This may be freely rendered, 'pines on her anxious, widowed couch.' But the dat. is really causal, not locative. Everywhere else ἐνθύμιος means 'dwelling in the mind,' and is said of that which lies heavy on the soul, as a cause of misgiving or anxiety. So *O. T.* 739 τί δ' ἐστί σοι τοῦτ', Οἰδίπους, ἐνθύμιον;—ἐλπίζουσαν, of evil foreboding, as ἐλπίζει in *Ai.* 799.—δύστανον, Deianeira.

112 πολλὰ γὰρ...ἴδοι. For κύματα ἢ νότου ἢ βορέα (waves belonging to, *i.e.* raised by, them), cp. *Il.* 2. 396 τὸν δ' (*sc.* σκόπελον) οὔ ποτε κύματα λείπει | παντοίων ἀνέμων, ὅτ' ἂν ἔνθ' ἢ ἔνθα γένωνται. Note the last clause as parallel with the mention of two opposite winds here,—showing that Sophocles had that passage in mind.—κύματ' ἄν...ἴδοι is clearly right: εὐρεῖ πόντῳ is a locative dat. of a common kind, like *El.* 174 μέγας οὐρανῷ | Ζεύς.

βάντ' ἐπιόντα τ', lit., 'having passed by, and coming on.' The spectator sees wave after wave go by.—Others understand, 'driven *back*, and then coming on again' (Blaydes, 'ebbing and flowing'). This gives a forced sense to βάντ'.

116 ff. οὕτω δὲ: cp. *El.* 25 ff. ὥσπερ γὰρ ἵππος...ὡσαύτως δὲ σύ.—τὸν Καδμογενῆ (cp. *O. T.* 1), not merely because he was born at Thebes (Θηβαγενής, Hes. *Th.* 530); but because, though Alcmena and Amphitryon were Argive Perseidae, the youthful Heracles had been adopted into the 'Cadmean' nobility of Thebes.

Construe:—βιότου πολύπονον (πέλαγος), ὥσπερ πέλαγος Κρήσιον, (τὸ μὲν) στρέφει τὸ δ' αὔξει τὸν Καδμογενῆ. With Κρήσιον cp. Hor. *C.* 1. 26. 1 ff. The image is that of a strong swimmer buffeting a rough sea. One wave twists him aside (στρέφει) from his course: the next sweeps him onward, lifting him on its crest. It is characteristic of Sophocles that, in the second clause, he has preferred αὔξει to αἴρει, through thinking of that which the *uplifting* wave figures,—viz., the *honour* won by the hero. For the omission of τὸ μέν (implied by τὸ δ') before στρέφει, cp. *Il.* 22. 157 τῇ ῥα παραδραμέτην, φεύγων, ὁ δ' ὄπισθε διώκων. Remark that βιότου πολύπονον could not stand for τὸ βιότου πολύπονον: and the τὸ δ' before αὔξει in no way alters this fact. It is therefore necessary, as it is easy, to supply πέλαγος from what follows.

119 ff. ἀλλά: (*though* he is harassed), *yet* he is not suffered to perish (cp. 88). Since the words τὸ δ' αὔξει may be regarded as parenthetical, the idea of *trouble* remains the dominant one in the sentence before ἀλλά: hence the antithesis is logical.—

ἀναμπλάκητον, 'unerring,' in the sense, 'not stumbling or failing,' ἄπταιστον (schol.), ἀσφαλῆ. Cp. *O. T.* 472 Κῆρες ἀναπλάκητοι.—ἐρύκει, a somewhat strange phrase (though θάνατον ἐρύκειν τινός would be natural), since it might suggest that he wished to reach Hades: cp. *Il.* 18. 126 μηδέ μ' ἔρυκε μάχης.

122 ὧν, causal gen.: *Il.* 1. 65 εὐχωλῆς ἐπιμέμφεται: Thuc. 8. 109 μέμψηται...τῶν...γεγενημένων. The pron. refers back to vv. 103—111, which spoke of Deianeira's laments. There is no real obscurity in this, since her grief is the main theme of the ode, and the second strophe (112—121) referred to the fate of Heracles as the cause of that grief.

123 αἰδοῖα, Musgrave's correction of ἀδεῖα, is certain. Since ἀντία expresses remonstrance against her *despair*, there is then no proper antithesis with ἀδεῖα. Further, the word required by the context is clearly one which shall temper opposition with deference: as αἰδοῖα does.—οἴσω, *proferam*, 'bring forward,' 'suggest': cp. *O. C.* 166 λόγον εἴ τιν' οἴσεις | πρὸς ἐμὰν λέσχαν. Isocr. or. 7 § 6 τούτων ἐνεγκεῖν ἔχω παραδείγματα. Not, 'give an adverse judgment,' like ψῆφον φέρειν.

124 f. γὰρ, prefacing the statement (*O. T.* 277).—ἀποτρύειν, 'fret away.' The midd. occurs in *Ant.* 339 γᾶν...ἀποτρύεται. (Cp. Tac. *Hist.* 2. 76 *si quid...ferociae habuit,...commissationibus* deteritur.)—ἐλπίδα τὰν ἀγαθὰν, that brighter forecast which the case permits: cp. *Ai.* 606 κακὰν ἐλπίδ' ἔχων.

126 ff. ἀνάλγητα, a lot with no pain in it; for the absol. neut. pl., cp. *Od.* 8. 413 θεοὶ δέ τοι ὄλβια δοῖεν. Elsewhere ἀνάλγητος = 'insensible to pain,' or 'unfeeling.'—οὐδ' ὁ πάντα κρ. κ.τ.λ.: 'a painless lot *not even Zeus* hath appointed,' *i.e.*, 'Zeus *himself* hath not appointed.' It is the will of Zeus himself that mortals should have pain along with joy. For this use of οὐδέ, emphasising a person, cp. 280: *O. C.* 590 (οὐδὲ σοὶ). In *Il.* 5. 22 οὐδὲ γὰρ οὐδέ κεν αὐτὸς ὑπέκφυγε (as in *Od.* 8. 32, a like case), it is the second οὐδέ, belonging to αὐτός, that is parallel with οὐδ' here.—ἐπέβαλε: since the reference is to an eternal law, it seems best to take the aor. as = a perfect, rather than as gnomic ('usually imposes'). For the sense, cp. Eur. *Med.* 1112 πῶς οὖν λύει... | τήνδ' ἔτι λύπην... | θνητοῖσι θεοὺς ἐπιβάλλειν.

129 f. ἐπὶ...κυκλοῦσιν = ἐπικυκλοῦσι, by tmesis: 'come round in turn' to all. Others prefer to join ἐπὶ πᾶσι, 'over the heads of all,' thinking that this suits the imagery (from stars) better; but the first view seems more in accord with idiom. There is no other sound instance of an intrans. κυκλεῖν in a writer of the

5th cent. B.C. But Arist. uses ἀνακυκλεῖν intransitively: *De Gen. et Corr.* 2. 11 (p. 338 *a* 4) ἀνάγκη (τὴν γένεσιν) ἀνακυκλεῖν καὶ ἀνακάμπτειν: and so again in *Meteor.* 1. 3 (p. 339 *b* 28). In later Greek, too, this usage was current, as appears from Plut. *Mor.* 160 F (δελφῖνες...κυκλοῦντες). There is no reason, then, for doubting that Soph. admitted the use here; cp. the intrans. ἐπινωμᾶν and προσενώμα in *Ph.* 168, 717.

ἄρκτου στροφάδες κέλευθοι. As the Great Bear moves ever round the pole, so joy and sorrow come round in unceasing rotation. The peculiar fitness of the comparison is in the fact that the Bear never disappears below the horizon: *Il.* 18. 487 ἄρκτον τ'...ἥ τ' αὐτοῦ στρέφεται, 'that revolves *in its place*,'—'having no share in the baths of Ocean.'

132 ff. **οὔτ' αἰόλα** (94) **νὺξ** κ.τ.λ., the 'paratactic' form, instead of, '*as* night does not abide, *so* neither does woe,' etc.—**κῆρες**, here merely 'calamities,' συμφοραί, a sense recognised by Hesych. *s. v.* κῆρες.

ἀλλ' ἄφαρ βέβακε: the subject is *each* of the preceding nouns, the verb agreeing in number with the nearest (*O. C.* 8 n.): 'but (each) is suddenly gone (from one), while joy, and the loss of it, come to *another* man in his turn.'—**τῷ δ'** is opposed to the τῷ μὲν implied in the preceding clause. It is true that the main point is the changing experience of the individual, rather than the transference of joy or woe to his neighbour. But these two notions are closely linked here by the image of joy and woe coming round, as the Bear revolves about the pole. Cp. Her. 1. 207 (Croesus to Cyrus), ἐκεῖνο πρῶτον μάθε, ὡς κύκλος τῶν ἀνθρωπηίων ἐστὶ πρηγμάτων, περιφερόμενος δὲ οὐκ ἐᾷ αἰεὶ τοὺς αὐτοὺς εὐτυχέειν.—For **χαίρειν τε καὶ στέρεσθαι** as nomin. (without art.) to **ἐπέρχεται**, cp. Aesch. *Ag.* 181 παρ' ἄκοντας ἦλθε σωφρονεῖν.

137 ff. **ἃ**, 'as to which things,' 'wherefore': Isocr. or. 8 § 122 ἃ καὶ πάντων μάλιστ' ἄν τις θαυμάσειεν ὅτι προχειρίζεσθε δημαγωγούς. So the sing. ὅ, Thuc. 2. 40 ὃ τοῖς ἄλλοις ἀμαθία μὲν θράσος λογισμὸς δὲ ὄκνον φέρει.

For **λέγω** as = 'command,' with acc. and inf., cp. *Ph.* 101.—**ἐλπίσιν ἴσχειν**: ἐν would usu. be added to the dat.: cp. *Ant.* 897 ἐν ἐλπίσιν τρέφω. So Thuc. 2. 8 ὀργῇ εἶχον...τοὺς Ἀθηναίους, instead of the regular ἐν ὀργῇ (id. 2. 18 etc.). Cp. too *O. C.* 1678, ἐν [MSS. εἰ] πόθῳ λάβοις, with Plut. *Alc.* 18 ὀργῇ δ' ἅμα καὶ φόβῳ τὸ γεγονὸς λαμβάνοντες.—**τὰν ἄνασσαν**, wife of the son of Zeus, and so having the better reason to hope.—**ἄβουλον**, having

no πρόνοια for them: cp. *El.* 546 ἀβούλου...πατρός (alluding to Agamemnon's sacrifice of his daughter). Racine has an unconscious echo of this verse, *Athalie*, acte 2, sc. 7, 'Dieu laissa-t-il jamais ses enfants au besoin?'

141—496 *First* ἐπεισόδιον. *Deianeira confides to the Chorus her special cause for anxiety at this time,—viz., the oracle. Lichas arrives from Euboea. Deianeira learns the history of Iolè.*

141 ἀπεικάσαι: cp. Eur. *Or.* 1298 Ἑλένης τὸ κώκυμ' ἐστίν, ὡς ἀπεικάσαι. These are isolated examples of ἀπεικάζω so used: for in *O. C.* 16 we must read ὡς σάφ' εἰκάσαι. Elsewhere ἀπεικάζειν τι is 'to express the likeness of a thing,' either in art, or (as in Soph. fr. 154. 2) by a comparison.

142 θυμοφθορῶ, from the epic θυμοφθόρος, occurs only here: for the form cp. ψυχορραγῶ.

143 μήτ' ἐκμάθοις...νῦν δ' ἄπειρος εἶ: *i.e.*, 'mayest thou remain ignorant,—as thou now art.' For the combination of a wish with a fact, cp. 582 ff., *Ant.* 686 n.—νῦν δ' has better authority than νῦν τ'. Greek expression had a pervading bent towards antithesis, and this tendency sometimes asserted itself after a sentence had begun in the 'paratactic' form. Thus here, νῦν δ' sprang from the thought, 'you may, indeed, know in the future, —though I trust that you will not,—but now, at least, you do not.' I therefore keep νῦν δ'. Each traditional instance of τε...δέ should be carefully weighed before changing δέ to τε. Cp. 285 f., 333 f., 1151 ff.: *Ant.* 1096, *Ph.* 1312 f.: and for the negative μήτε followed by δέ, *O. C.* 421 f.

144 ff. τὸ γὰρ νεάζον κ.τ.λ. The young life grows in 'regions of its own,'—sheltered, like some tender plant, from scorching heat, from violent rain, and from rough winds. τοιοῖσδε refers to the preceding words, νῦν δ' ἄπειρος εἶ: *i.e.*, 'such' = 'thus untroubled.' For this retrospective τοιόσδε, cp. *Ai.* 148. βόσκεται: cp. *Ai.* 558 τέως δὲ κούφοις πνεύμασιν βόσκου, νέαν | ψυχὴν ἀτάλλων. χώροισιν αὐτοῦ: schol. τοῖς ἰδίοις αὐτοῦ τόποις. For the image of the sheltered plant, cp. *Il.* 18. 56 (Thetis of Achilles), ὁ δ' ἀνέδραμεν ἔρνεϊ ἶσος, | τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὣς γουνῷ ἀλωῆς κ.τ.λ.

θάλπος...ὄμβρος...πνευμάτων: Schneid. cp. *Od.* 5. 478 (of θάμνοι) τοὺς μὲν ἄρ' οὔτ' ἀνέμων διάη μένος ὑγρὸν ἀέντων, | οὔτε ποτ' ἠέλιος φαέθων ἀκτῖσιν ἔβαλλεν, | οὔτ' ὄμβρος περάασκε διαμπερές.

The text is as clearly sound as the passage itself is

beautiful. Cp. a fragment of the orator Antiphon (no. XXVIII. 10 in Sauppe, *Oratt. Att.* vol. II. p. 151), where he speaks of education as a permanent influence:—*ἐν νέῳ σώματι ὅταν τις τὴν παίδευσιν γενναίαν ἐναρόσῃ, ζῇ τοῦτο καὶ θάλλει διὰ παντὸς τοῦ βίου, καὶ αὐτὸ οὔτε ὄμβρος οὔτε ἀνομβρία ἀφαιρεῖται.* The last sentence is manifestly a reminiscence of *καί νιν οὐ θάλπος θεοῦ | οὔτ' ὄμβρος κ.τ.λ.*

147 f. **ἡδοναῖς**, a dat. of attendant circumstance, 'amid' them.—**ἐξαίρει βίον**, 'uplifts its life'; a phrase suggested by the image of the plant shooting up (cp. *Il.* 18. 56 *ἀνέδραμεν*, *Od.* 6. 163 *ἔρνος ἀνερχόμενον*), but also implying, '*exults in* its life': cp. *Ai.* 1066 *μηδὲν δεινὸν ἐξάρῃς μένος*.—**ἕως** without *ἄν*, as *Ph.* 764, *O. C.* 77, *Ai.* 555: but *ἕως ἄν* in *Ph.* 1000, *O. T.* 834, *O. C.* 114, fr. 736. 5.

149 f. **ἐν νυκτὶ**, though virtually equiv. to *ἐννυχίων*, belongs by constr. to **λάβῃ**: in the (sleepless) night she receives her portion of those cares which haunt a wife. Cp. 29 f.: Ar. *Eq.* 1290 *ἐννυχίαισι | φροντίσι*.—Not: 'on the marriage-night.'—**ἤτοι...ἤ**, as *Ant.* 1182, Aesch. *Ag.* 662, Eur. *Ion* 431: but *ἤ... ἤτοι* (Pind. *N.* 4. 5) does not occur in Trag.—**πρὸς ἀνδρὸς... φοβουμένη**, lit., 'feeling a fear from *the quarter of* her husband'; *i.e.*, 'fearing on his account.' Cp. *El.* 783 *νῦν δ' ἀπηλλάγην φόβου | πρὸς τῆσδ'*, where the last three words cohere.

151 f. **αὑτοῦ**, the masc., because, though thinking of a wife, she puts her thought in an abstract form: cp. *El.* 771 *οὐδὲ γὰρ κακῶς | πάσχοντι μῖσος ὧν τέκῃ προσγίγνεται*: *Ant.* 463 (**ὅστις**).—**κακοῖσιν οἷς** = *κακὰ οἷς*. The antecedent, when attracted into the case of the relat. pron., usu. follows it (*O. C.* 56), *unless* it stands at the beginning of the sentence, in acc. (as below, 283 n.), or, more rarely, in nom. (*O. C.* 1150). But the peculiar form found here can be paralleled. Plat. *Men.* 96 A *ἔχεις οὖν εἰπεῖν ἄλλου ὁτουοῦν πράγματος οὗ οἱ μὲν φάσκοντες διδάσκαλοι εἶναι...ὁμολογοῦνται κ.τ.λ.* Dem. or. 2 § 2 *μὴ μόνον πόλεων καὶ τόπων ὧν ἦμέν ποτε κύριοι φαίνεσθαι προϊεμένους.*

153 **μὲν οὖν δή**: the only Sophoclean instance of this formula, which was always rarer than either *μὲν οὖν* alone, or *μὲν δή* (627). *δή* here really = *ἤδη*: cp. *Ant.* 823 *ἤκουσα δή.*

155 **ἧμος**: cp. *O. T.* 1134.—**τὴν τελευταίαν**: when he left home (for Lydia), fifteen months before: cp. 39 n.

157 f. **δέλτον**: the tablet mentioned in 47, recording the oracle given to Heracles at Dodona.—**ἐγγεγραμμένην ξυνθήμαθ'**, 'inscribed with tokens,' *i.e.*, the writing in which Heracles had

taken down the oracle (1167). The acc. with the pass. partic. denotes the object of the act. verb (ἐγγράφω ξυνθήματα δέλτῳ): cp. Her. 7. 69 λεοντέας ἐναμμένοι: Xen. *An.* 5. 4 32 ἐστιγμένους ἀνθέμια: Verg. *Ecl.* 3. 106 *inscripti nomina.* The word ξυνθήματα recalls the Homeric σήματα λυγρά (*Il.* 6. 168),—now generally held to denote some kind of alphabetic or syllabic writing (*Introd. to Homer*, p. 112, n. 1). There is possibly a touch of designed archaism in the poet's phrase; he may have felt that it suited the heroic age to speak of writing as a mystery.

159 ἀγῶνας ἐξιών: cp. *Ai.* 290 ἀφορμᾶς πεῖραν: Thuc. 1. 15 στρατείας...οὐκ ἐξήεσαν: Dem. or. 19 § 163 ὅτε...τὴν προτέραν ἀπῆρομεν πρεσβείαν.—οὔπω, after οὐ, the compound negative after the simple, is normal (like οὐκ ἔστιν οὐδέν, etc.); not an irregular repetition, like that in 1014 (n.).—ἔτλη, brought himself to do it: cp. 1070.

160 ὥς τι δράσων: for δρᾶν τι (to do something notable), cp. *O. C.* 732: for the place of τι, *ib.* 280.

161 ff. ἔτ' οὐκ ὤν: cp. *Ph.* 1217 ἔτ' οὐδέν εἰμι: and, for the place of ἔτ', also *O. T.* 24.—εἶπε μὲν...εἶπε δ': epanaphora: *O. C.* 610. The δέλτος (157) contained the oracle only. Heracles first expounded this (hence the *aor.* part. προτάξας in 164): then he gave his testamentary directions,—not in writing, but merely by word of mouth.

εἶπε...ὅ τι χρείη μ' ἐλέσθαι λέχους κτῆσιν, 'he said what I was to take for myself as marriage-property,' *i.e.*, 'as my property in right of our marriage.' This means, in accordance with the Attic usage of the poet's age, that she was to take as her own the dowry (προῖξ) which she had brought to her husband, together with any gifts that he might have made to her. Thus a widow is described as ἀπολιποῦσα τὸν οἶκον καὶ κομισαμένη τὴν προῖκα, [Dem.] or. 40 § 7. The bride's father (or other representative before the law, κύριος) kept a record of the προῖξ, with a view to its recovery at the husband's death, or in the event of a divorce: Isaeus or. 3 § 35 ἐὰν ἀπολίπῃ ἡ γυνὴ τὸν ἄνδρα, ἢ ἐὰν ὁ ἀνὴρ ἐκπέμψῃ τὴν γυναῖκα, οὐκ ἔξεστι πράξασθαι τῷ δόντι [*i.e.*, the father, or κύριος] ὃ μὴ ἐν προικὶ τιμήσας ἔδωκεν: 'which, when he gave it, he did not record at a certain value, as part of the dower.'

ἣν τέκνοις νέμοι: 'what share of their father's land he assigned by division to his sons,' *i.e.*, 'assigned to them severally.'—διαιρετὸν: for the verbal adj. of two terminations, cp. *O. T.* 384.

164—168 The constr. is:—**χρόνον προτάξας**, having first prescribed the time [for the division of the property],—**ὡς** (saying) that,—**ἡνίκα χώρας ἀπείη βεβώς τρίμ. χρόνον κἀνιαύσ.**, when he should have been absent from the country, after his departure for fifteen months,—**τότε χρείη σφε ἢ θανεῖν τῷδε τῷ χρ., ἢ...ζῆν κ.τ.λ.** The words *χρόνον προτάξας* refer to his having expounded the oracle to her *before* he gave the directions as to his property: *ὡς* depends on the notion of 'saying' contained in *προτάξας*: and the sentence, *ὡς, ἡνίκα...ἀπείη, χρείη*, explains *χρόνον προτάξας*.

I leave the MS. **τρίμηνον...κἀνιαύσιος** unaltered, because it is conceivable that, while *τρίμηνον* was prompted by the *χρόνον* before it, *κἀνιαύσιος* should have been adapted to *βεβώς*. Cp. the personal constr. with *χρόνιος* (*O. C.* 441), *χθιζός, παννύχιος*, etc. But I should prefer **κἀνιαύσιον**.—The repetition **χρόνον... χρόνῳ...χρόνον** does not warrant a suspicion (cp. *O. C.* 554): it expresses her anxiety to be precise as to the all-important point. —**ὑπεκδραμόντα** is lit., 'having run out from beneath,' having 'eluded' the imminent danger: *Ant.* 1086 *τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ*. Her. 1. 156 *ἦν τὸ παρεὸν ὑπεκδράμωσι*. As the **χρόνου τέλος** is here a perilous crisis, **ὑπεκδρ.** is more forcible than the conjecture **ὑπερδραμόντα**, which would mean simply, 'having passed.'

169 f. **τοιαῦτ' ἔφραζε...πόνων.** Among the various explanations of the gen. **τῶν Ἡρακλείων πόνων**, two seem better than the rest; and I prefer that which I place first.

(1) It is a gen. of connection, equiv. to the gen. with *περί*, and going with the whole phrase **εἱμαρμένα ἐκτελευτᾶσθαι** rather than with either word alone. 'He said that such things were destined to be accomplished *in regard to* the toils of Heracles.' This is only a rarer and bolder form of the gen. used in poetry after verbs of 'speaking *about*' (*El.* 317 *τοῦ κασιγνήτου τί φῄς;*), 'asking about' (*Ph.* 439 *φωτὸς ἐξερήσομαι*), 'hearing about' (*O. C.* 307 *κλύων σοῦ*). And there is another passage of Sophocles which shows a similarly bold use of it, viz., *O. C.* 355 (*μαντεῖα*) *ἃ τοῦδ' ἐχρήσθη σώματος*, 'the oracles that had been given *concerning* me': an example which (to my mind) strongly confirms this view.

(2) It is also possible, though less probable, that the gen. should be taken as partitive with **ἐκτελευτᾶσθαι**: destined to be accomplished as part of (in the number of) his toils. For this we might compare such uses of the partitive gen. as *πλεῖν τοῦ*

πρώτου στόλου (*Ph.* 73), ἐξετάζεσθαι τῶν συγχαιρόντων (Dem. or. 21 § 202), ἀριθμεῖσθαι τῶν μακάρων, etc.

171 f. ὡς τὴν παλαιὰν φηγὸν κ.τ.λ. The signs were taken from the movement and rustling of the oak's leaves; and these signs were interpreted by the priestesses called Πελειάδες. Cp. fr. 414 τὰς θεσπιῳδοὺς ἱερίας Δωδωνίδας. Euripides spoke of three such priestesses; but Pindar, like Sophocles, gave the number as two (schol. here). In saying that the oak '*spake*' (αὐδῆσαι) by their mouths, he follows the established mode of expression with regard to it. See, *e.g.*, Lucian *Amor.* 31 ἡ ἐν Δωδώνῃ φηγὸς...ἱερὰν ἀπορρήξασα φωνήν. Constantine Porphyr. 2. 55 Δωδώνη, ἐφ' ἧς ἡ δρῦς ἡ φθεγγομένη τὰ τῶν δαιμόνων μυστήρια.

Others understand:—(1) 'by the agency of two doves': *i.e.*, the signs from the oak were somehow combined with, or explained by, signs derived from birds. (2) 'The oak spake from between two doves'; *i.e.* a symbolical dove, of stone or metal, stood on either side of the tree. It may be noted that neither seems to accord so well with the phrase αὐδῆσαι ἐκ. It was through the inspired *lips* that the utterance of the oak became a 'voice.'

Δωδῶνι, as in frr. 413, 415: so fr. 412 Δωδῶνος. The nom. Δωδών is not extant; unless it should be restored to a verse which Steph. Byz., *s.v.* Δωδώνη, quotes from Simmias of Rhodes (*c.* 320 B.C.?), Ζηνὸς ἔδος Κρονίδαο μάκαιρ' ὑπεδέξατο Δωδώ. For the locative dat., cp. *O. T.* 900 τὸν Ἀβαῖσι ναόν.

173 f. ναμέρτεια: for the Doric form, cp. *Ant.* 715. Cp. Aesch. *Pers.* 246 (dial.) ναμερτῆ λόγον (so Porson for νημερτῆ). —τῶνδε = the predictions (of the alternative issues, prosperity or death): ναμέρτεια = 'precision,' *i.e.* the precise term of fifteen months. συμβαίνει = 'comes right,' 'tallies' (cp. 1174; and with dat., 1164). Thus the sense is:—'The precise term foretold by these prophecies tallies [with the period which has actually elapsed] at the present time,' ὡς (= ὥστε) τελεσθῆναι χρεών, 'so that they must be fulfilled.' (With χρεών we may understand either ἐστί or εἶναι: the former is simpler: for the ellipse, cp. *Ai.* 668 ἄρχοντές εἰσιν, ὥσθ' ὑπεικτέον.) In other words, 'This is precisely the time when the fulfilment of these predictions falls due.' The schol. saw that ὡς is for ὥστε (ὥστε ὁπότερον πραχθῆναι). The change to ᾧ is needless, and worse.

175 f. ἡδέως has been variously altered, from a feeling that

it is out of harmony with the tone of 29 f. and 149; but the word is well fitted to express that *even* a sound sleep, when it came to her, was apt to be suddenly broken.—**φόβῳ** goes with **ταρβοῦσαν**, which it strengthens: cp. *O. T.* 65 *ὕπνῳ γ' εὕδοντα*: *Ant.* 427 *γόοισιν ἐξώμωξεν*. (*O. C.* 1625 and *Ph.* 225 are not similar.)

178 f. **εὐφημίαν** refers to the ominous *ἐστερημένην*: cp. *Ai.* 361 f. AI....*ἀλλά με συνδάϊξον.* | XO. *εὔφημα φώνει.*—**καταστεφῇ**, with a wreath of laurel: cp. *O. T.* 83 n.—**πρὸς χαρὰν λόγων** refers to *καταστεφῇ*: 'in view of (suitably to) joyous news.' The messenger enters.

180 **πρῶτος ἀγγέλων**, forestalling Lichas: the words mark his eagerness to assert his claim on her gratitude (190 f.).

181 ff. **γὰρ** as in 155.—**κρατοῦντα**, the pres. (='is victorious'), as oft. *νικῶν*: cp. *O. T.* 437.—**ἀπαρχὰς** refers more especially to the train of *αἰχμαλωτίδες* which the Messenger had seen with Lichas, but can also include the spoils which were to come later with Heracles. For *ἀπαρχή* said of human beings, cp. Arist. fr. 443 (p. 1550 *b* 39) *ap.* Plut. *Thes.* 16 *Κρῆτας... ἀνθρώπων ἀπαρχὴν εἰς Δελφοὺς ἀποστέλλειν.* So in Eur. *Ph.* 202 the captive *Φοίνισσαι* describe themselves as *ἀκροθίνια Λοξίᾳ.*—**θεοῖσι** (for the synizesis, *O. C.* 964) **τοῖς ἐγχωρίοις**, esp. Zeus **Οἰταῖος** (200), Apollo, and Artemis Ortygia (210 ff.). Cp. 245 (of the captives) *αὐτῷ κτῆμα καὶ θεοῖς κριτόν.*

184 **τίνα...τόνδε**: *O. C.* 68, *Ph.* 441. The Messenger has been explicit; but she is bewildered with joy. So in Aesch. *Ag.* 268 the Chorus makes the *κῆρυξ* repeat his tidings. Cp. below, 876 f.

185 **πολύζηλον**, in this context, is best taken as = 'exciting much *ζῆλος*,' 'admired by all': though it could also mean merely, 'very prosperous.' In *O. T.* 381 it means, 'full of emulation.'—**φανέντα** adds vividness to the thought of the joy that awaits her: cp. 199 *ἐμφανῆ*, 224 *ἐναργῆ.*—**σὺν** of attendant circumstance (*O. T.* 17).—**κράτει νικηφόρῳ**: *κράτος* is the superior strength, the mastery (*Ph.* 594), which *νίκην φέρεται*: cp. 497: *O. C.* 1088 *σθένει 'πινικείῳ* ('triumphant might').

187 **ἀστῶν ἢ ξένων**, *i.e.* 'from whom in the world?' Cp. *El.* 975 *τίς γάρ ποτ' ἀστῶν ἢ ξένων.* So far as the *ξένοι* are definitely conceived here, they may be supposed to arrive from Euboea.

188 **βουθερεῖ**: only here. Hesychius gives the right sense, —*ἐν ᾧ βόες θέρους ὥρᾳ νέμονται.* A poet might feel that a

simple compound of βοῦς and θέρος would suffice for a picturesque epithet of λειμών: *i.e.*, 'the meadow *of the oxen's summer*' would readily suggest 'the meadow which is the summer pasture of oxen.' Those who object to such a compound seem to try it by the standard of prose.—The λειμών was in the plain of Malis, between Trachis and the Malian Gulf: cp. 194 n.

190 τοι implies that the motive was a natural one, which she will readily comprehend: cp. the frankness of the messenger in *O. T.* 1005, and of the ἔμπορος in *Ph.* 552.

192 εἴπερ εὐτυχεῖ: if he comes with good news, and may therefore expect a cordial welcome (cp. 229).

193 (ἄπεστιν),οὐκ εὐμ. χρώμενος, because he does not enjoy much facility (for moving forward). For the partic. in a reply, cp. *Ph.* 1228.

194 Μηλιεὺς: for the Ionic form, cp. *Ph.* 4. Trachis was on a rocky spur under the heights ('Trachinian Rocks') which bound the plain of Malis on s. and w.; the distance from the (ancient) coast-line of the Malian Gulf was about six miles.—ἅπας: not only the Τραχίνιοι (the highlanders of Malis), but the Παράλιοι also.

195 κρίνει = ἀνακρίνει: cp. 314, 388, *Ant.* 399.—παραστάς: a crowd has gathered round him (κύκλῳ); and the eager people keep pressing close up to him, to put their questions. So this partic. is used of one who comes close up to a person, in a threatening way: *O. C.* 992 εἴ τίς σε... | κτείνοι παραστάς: *El.* 295 βοᾷ παραστᾶσ'.—βῆναι, aor., *set* forward from the place where he is halting: stronger than βαίνειν, *keep moving* on. Cp. βῆναι said of death, *O. C.* 1226.

196 τὸ γὰρ ποθοῦν κ.τ.λ. I leave τὸ...ποθοῦν in the text, not feeling certain that it is corrupt; though I am disposed to read, with E. Thomas, τὰ γὰρ ποθεῖν'. Here I note these points.

(1) If τὸ...ποθοῦν is sound, it means, '*the feeling of desire*' in the questioner's mind. It cannot mean 'his desire' in the sense of 'that which *is desired* by him' (τὸ ποθούμενον schol.). This, at least, is the inference from all the evidence available: see nn. on *O. C.* 267, 1604.

(2) τὸ ποθοῦν ἐκμαθεῖν cannot mean, then, 'to learn what is desired.' ἐκμαθεῖν, if it is to govern τὸ ποθοῦν, must be explained as having a pregnant sense, ἐκπλῆσαι μαθών, 'to *satisfy* the desire *by learning*.' Some analogies might be quoted (*Ant.* 399): but the phrase seems impossibly harsh.

(3) It remains, then, to take **τὸ ποθοῦν** as an acc. of reference: '*with regard to* his curiosity, wishing to be fully informed.' This is awkward; but it is not inconceivable.

198 οὐχ ἑκών, ἑκοῦσι δὲ: the omission of *μέν* is like that in *Ph.* 971 *οὐκ εἶ κακὸς σύ, πρὸς κακῶν δ' ἀνδρῶν μαθὼν* κ.τ.λ. Cp. *Ant.* 276 (the *φύλαξ*) *πάρειμι δ' ἄκων οὐχ ἑκοῦσιν.* Here, too, perhaps, the conceit is meant to be a trait of homely humour.

200 τὸν Οἴτης ἄτομον...λειμῶν'. The uplands of Oeta were sacred to Zeus (1191). Lands dedicated to gods might be cultivated for the profit of the temples (238 n.). Sometimes, however, they were left idle, or served merely for ornament. It was in such cases more especially that they were said to be *ἀνειμένα.*

201 ἀλλὰ, 'at least'; 320, *O. C.* 1276 n.: **σὺν χρόνῳ**, *Ai.* 306 *ἔμφρων μόλις πως σὺν χρόνῳ καθίσταται*: *O. C.* 1653.

202 ff. εἴσω = ἔνδον, as 867, and oft.; but it properly implies motion (336, 492, 693, 900). The form **εἴσω** is here used, as in *O. C.* 18, without metrical necessity; and it has been held that the form **ἔσω** (which does not occur in Ar.) was admitted in Tragedy only when metre required it: *Ant.* 491 is, however, an exception.—**στέγης...αὐλῆς**: the second word here is a mere synonym for the first; hence Kvíčala conjectures *αὐτῆς*: but see n. on *O. C.* 1501. Those 'within' are her handmaidens; those 'without,' the Chorus.—**ὄμμα φήμης τῆσδε, ἄελπτον ἐμοὶ ἀνασχόν**: for the fig. sense of *ὄμμα* ('light'), cp. *O. T.* 987. As said of sunrise, etc., *ἀνίσχω* is more usual than *ἀνέχω*: yet cp. Bekk. *Anecd.* p. 400. 4 *ἀνέχειν· τὸ ἀνατέλλειν τὸν ἥλιον ἢ τὴν σελήνην.*

205—224 This lively 'dance-song' (*ὑπόρχημα*) is the direct response of the Chorus to Deianeira's appeal (202 *φωνήσατ'*),—expressing their delight at the good news. As Dr W. Christ, who calls it 'a paean to Artemis and Apollo,' justly remarks (*Metrik* § 443), its contents clearly point to a distribution of the verses between different singers. (1) The first part, down to v. 215 (**Νύμφας**), is an invitation to song and dance; this would be given either by the coryphaeus, or by the leader of one semichorus. (2) The second part, vv. 216—220 (*ἀείρομ'...ἄμιλλαν*), is the response, delivered by the leader of the other semichorus. (3) Then, at v. 221, the whole Chorus joins in with the refrain of the paean, **ἰὼ ἰὼ Παιάν.** (4) The coryphaeus then gives the last three verses,

which introduce the next scene.—For the metres, see Metrical Analysis.

205 f. **ἀνολολυξάτω** has been recognised by almost all recent critics and metrists as a certain correction of **ἀνολολύξετε** (L) or **-ατε**. But I should keep the MS. **δόμοις**, merely reading **ἁ** for **ὁ** with Erfurdt. The clue to a right interpretation here depends on two points in the context. (1) Deianeira has called for a joyous cry from the women *in the house*, and from those *outside of it* (203 f.). The first word of the Chorus accordingly appeal to the women *in the house*,—as is marked, not only by **δόμοις**, but by **ἑφεστίοις**, adding that the *men* of the household are to join in. Then, at v. 210, **ὁμοῦ δὲ...παιᾶν'...ὦ παρθένοι**, the maidens *of the Chorus* are invited to raise the paean. (2) The words **ἐν δὲ κοινὸς ἀρσένων κ.τ.λ.** could not have been used unless a reference to *women* had *preceded*; it is not enough that it should *follow*, in **ὦ παρθένοι**, at v. 210.

It seems, then, that **ἁ μελλόνυμφος**, 'she whose nuptials are soon to come,' is a poetical phrase for *virgo nubilis*, and denotes the maidens of the household generally.

ἀνολολυξάτω: the **ὀλολυγή** or **ὀλολυγμός** was a cry to the gods, usually expressive of joy or hope, in prayer or sacrifice: and it is especially said of women (*e.g. Il.* 6. 301, *Od.* 3. 450: Aesch. *Theb.* 268 etc.). But this verb denotes a cry of horror in *El.* 750.—**δόμοις**, 'rather *for* the house' (dat. of interest) than merely 'in it'; cp. Aesch. *Ag.* 27 **δόμοις | ὀλολυγμὸν εὐφημοῦντα τῇδε λαμπάδι | ἐπορθιάζειν.**

207 ff. **κοινὸς**, fem.: cp. *O. C.* 751.—The acc. **τὸν εὐφ. Ἀπ.** depends on **ἴτω κλαγγὰ** as = **ὑμνείτω**: cp. *El.* 123 **τάκεις... οἰμωγὰν | ...Ἀγαμέμνονα**: *ib.* 556 **εἰ δέ μ' ὧδ' ἀεὶ λόγους | ἐξῆρχες.** —**Ἀπόλλω**, the shorter form of the acc., as in *O. C.* 1091 (lyr.): like **Ποσειδῶ**, it was used chiefly after **νὴ τὸν, μὰ τὸν.**—**προστάταν**: cp. *El.* 637 **Φοῖβε προστατήριε**,—with reference to his image being placed in front of houses. Paus. (1. 44. 2) saw at Megara a hieron of Apollo **Προστατήριος.**

211 **ἀνάγετ'**: cp. Eur. *El.* 125 **ἴθι τὸν αὐτὸν ἔγειρε γόον, | ἄναγε πολύδακρυν ἀδονάν**: id. *Ph.* 1350 **ἀνάγετ' ἀνάγετε κωκυτόν.**

213 ff. **Ἄρτεμιν Ὀρτυγίαν.** The epithet was usu. understood as meaning 'born in Ortygia.' That name, like Nysa, was associated with various places (as Syracuse; Aetolia, schol. Apoll. Rh. 1. 419; Ephesus, Strabo 14. 639); but most frequently with Delos, as a name either for that island itself, or for some islet near it (Rheneia?): cp. *Hom. h. Apoll.* 16,

which describes Artemis and Apollo as born, *τὴν μὲν ἐν Ὀρτυγίῃ, τὸν δὲ κραναῇ ἐνὶ Δήλῳ*. The epithet is parodied by Ar. *Av.* 870 *Λητοῖ ὀρτυγομήτρᾳ* ('Quail mother'). Asteria, Leto's sister, was said to have escaped from Zeus by taking the form of a quail (*ὄρτυξ*): Apollod. 1. 2 § 2. One theory explains the name Ortygia as simply 'abounding with quails'; another (Preller vol. 1. p. 238) supposes that the *ὄρτυξ* was taken as the type of a good mother; but the question remains uncertain.

ἐλαφαβόλον like *θαναταφόρα*, *O. T.* 180.—**ἀμφίπυρον**: with a torch in each hand: see on *O. T.* 207.—**Νύμφας**: the **Μαλιάδες νύμφαι** (*Ph.* 724 ff.) of Malian hills, woods, and streams.

216 ἀείρομ'. Homeric verse admits the elision of *αι* in the verbal endings *-μαι*, *-σαι* (except in the infin.), *-ται*, *-σθαι*. There is no other example of it in Tragedy; but it does not seem impossible that Sophocles should have used the familiar epic licence in a lyric passage. For the sense (*μετεωρίζομαι ἐν τῷ χορεύειν* schol.), cp. Ar. *Eccl.* 1179 *αἴρεσθ' ἄνω, ἰαὶ εὐαί*.

217 τὸν αὐλόν, the instrument associated with religious enthusiasm, and more esp. with the Dionysiac worship. In Attic Tragedy the lyre seems to have been the older instrument (cp. Ar. *Ran.* 1304, 1285): but after the time of Aeschylus, at least, the *αὐλός* was the regular one.—**ὦ τύραννε** clearly refers to the *αὐλός* (for the change to the voc., cp. 99) —not to Apollo or Dionysus.—The words **τᾶς ἐμᾶς φρενός** bring out the spiritual sense of *τύραννε*, and express the compelling influence of the flute.

218 ff. ἰδού μ': this *μ'* must depend on *ἰδού*: that after **εὐοῖ** depends on **ἀναταράσσει**, the shriek being here literally an 'interjection.'

ὁ κισσός: the ivy was sacred to Dionysus, who is styled *κισσεύς* (Paus. 1. 31 § 6), *κισσοφόρος*, *κισσοχαίτης*, etc.: cp. Ovid *Fasti* 3. 767 *hedera est gratissima Baccho*. It was worn by bacchanals (Eur. *Bacch.* 81); though there seems to be no proof that it was worn, at least ordinarily, by tragic choreutae. Here, however, the Trachinian maidens *imagine* themselves to be bacchanals; the music of the *αὐλός* suggests the spell of the *κισσός*: and they speak as if the ivy on their brows was sending its mystic power through their whole frames, stirring them to the dance.

βακχίαν...ἄμιλλαν, the Bacchic competition of eager dancers, *i.e.*, the swift dance itself. *ἄμιλλα* is oft. thus associated with

eager speed: cp. *O. C.* 1062 ῥιμφαρμάτοις ἁμίλλαις: *El.* 861 χαλαργοῖς ἐν ἁμίλλαις: *Ant.* 1065 τρόχους ἁμιλλητῆρας.—ὑποστρέφων, lit., 'whirling a little' (cp. ὑποκινεῖν): *i.e.*, just beginning to set the dance in movement. Not, 'bringing *back*.'

221 ἰὼ ἰὼ Παιάν: the refrain (ἐφύμνιον) of the paean: the whole Chorus would strike in here (cp. n. on 205—224).

222 ὦδ'. The MSS. have ὦδε ὦδ'. The hiatus would be justified by the slight pause after ἴδε: cp. *Ph.* 832 ἴθι ἴθι μοι παιών (n.). But most edd. agree with Dindorf in omitting ἴδε: and they are probably right, since it disturbs the otherwise regular metre of vv. 221—224.

223 f. τάδ': the good tidings (180 ff.) of which their minds are full.—ἐναργῆ (cp. 11 n.) is strengthened by ἀντίπρῳρα.

225 f. οὐδέ μ' ὄμματος φρουρὰν παρῆλθε: the acc. of the part (= φρουροῦν ὄμμα) follows the pers. pron.; cp. *Ph.* 1301 μέθες με...χεῖρα. The subject to παρῆλθε ('this sight') is easily supplied from τάδ' in 223. For the phrase, cp. *Ph.* 151 φρουρεῖν ὄμμ' ('that the eye should watch'). The MS. φρουρὰ is possible: the sense would then be, 'nor has *the task of watching* with the eye *escaped my care*.' But the phrase appears somewhat less natural; and the nom. φρουρὰ may have been generated by παρῆλθε.—μὴ λεύσσειν: it is unnecessary to insert οὐ: cp. 90 n. Here Lichas enters, followed by captive maidens.

227 f. προὐννέπω, *primum iubeo*, with acc. and inf., like λέγω in 137 (n.), and ἐννέπω in *O. T.* 350.—φέρεις: for the change to direct address, cp. *O. C.* 1353 f. (τοῦδ' followed by ὦ κάκιστε). For καὶ emphasizing the verb, cp. *O. T.* 851 εἰ δ' οὖν τι κἀκτρέποιτο.

229 ἀλλ' replies to the doubt implied in χαρτὸν εἴ τι καὶ φέρεις.

230 f. κατ' ἔργου κτῆσιν. As νίκη can be called a κτῆμα (*Ph.* 81), and as ἔργον itself often = 'a *notable* deed' (*Ant.* 730 n.), so κεκτῆσθαι ἔργον might well mean, 'to have made an achievement one's own.' The phrase in the text, then, seems sound, as meaning, 'the achievement of the deed' (= 'the deed achieved'). We cannot understand, 'the acquisition (booty) *made by* the deed.'—ἄνδρα γὰρ κ.τ.λ.: γάρ refers to κατ' ἔργου κτῆσιν: the welcome befits the deed, *for* the deed has prospered.—καλῶς πράσσοντ' κ.τ.λ.: the sensitive Greek was quick to see his good or bad fortune mirrored in the

behaviour of his neighbours: cp. n. on *Ph.* 1353. We must not, then, alter καλῶς to καλά,—a change which Nauck thinks 'necessary.'

232 f. ἃ πρῶτα βούλομαι, *sc.* διδάσκεσθαι. For the plur., cp. 64.—Ἡρακλέα, – ∪ ∪ –: it is needless to assume synizesis, since a proper name excuses an anapaest in any foot except the 6th. Another choriambic name (Ἀντιγόνη) holds the same place in *O. C.* 507. In Attic inscriptions the acc. of proper names in -κλῆς is regularly -κλέα down to *c.* 300 B.C.; later it is -κλῆν: while -κλῆ does not occur.

234 f. ἔγωγέ τοι: for γέ τοι, cp. *O. C.* 1324.—ἔλειπον: 76 n. —In the sequel, Deianeira dies before Heracles is brought home. The answer of Lichas is unconsciously evasive; it is also undesignedly suggestive of a contrast between the hero's present state, and that in which he is to arrive, νόσῳ βαρύς.—ἰσχύοντά τε καὶ ζῶντα. The word ζῶντα was prompted by the form of D.'s question; and the double copula, τε καί, links ἰσχύοντα with it more closely than the following words are linked by the simple καί. Hence the whole phrase, 'strong as well as alive,' = 'not only alive, but strong.'—θάλλοντα is more than ἰσχύοντα, as implying radiant health: cp. *El.* 952 βίῳ | θάλλοντ': Eur. *I. A.* 1223 ff. ἆρά σ'...ὄψομαι | ζῶσάν τε καὶ θάλλουσαν;—κοὐ νόσῳ βαρύν: cp. *O. T.* 58 γνωτὰ κοὐκ ἄγνωτα (n.).

236 ποῦ γῆς (ἔλειπες), (εἴτε) πατρῴας εἴτε βαρβάρου (ἔλειπες); where did you leave him,—whether it was in Greece or abroad that you left him? εἴτε, either doubled or single, is thus used, with ellipse of the verb, when a statement or a question is to include two alternative suppositions: cp. Plat. *Legg.* 844 D ὃς ἂν ἀγροίκου ὀπώρας γεύσηται, βοτρύων εἴτε καὶ σύκων [*sc.* ἐγεύσατο],...εἴτ' ἐν τοῖς αὐτοῦ χωρίοις εἴτε καὶ ἐν ἄλλων,...πεντήκοντα ὀφειλέτω δραχμάς. So, with a single εἴτε, *O. T.* 517: with doubled εἴτε, *ib.* 194, 1049. In such sentences εἴτε becomes practically equivalent to ἤ.

πατρῴας (γῆς) = πατρίδος (as in *O. C.* 1292 etc.), *i.e.* Hellas, as the land of his ancestors (not as 'the land of his father Zeus'). Cp. 1060 οὔθ' Ἑλλὰς οὔτ' ἄγλωσσος. The rumours reported by Hyllus spoke of Heracles as freed from Omphalè, but left it doubtful whether he was yet in Euboea (69—75).

237 f. Εὐβοΐς: 74 n. The north-western extremity of Euboea is a small peninsula, which runs out westward just opposite the mouth of the Malian Gulf. It ends in the pro-

montory once called Κήναιον, and now Cape Litháda. Zeus Κήναιος was worshipped on the neighbouring hill-tops (upwards of 2800 ft. in height), as on so many other summits (cp. *Ph.* 1040): Aesch. fr. 29 Εὐβοῖδα κάμπτων ἀμφὶ Κηναίου Διὸς | ἀκτήν. The legendary Oechalia, which Heracles sacked, was not near Cenaeum, but some 50 miles S.E. of it, in the territory of Eretria (Hecataeus *ap.* Paus. 4. 2. 3: Strabo 10 p. 448). Sophocles shows his knowledge of this tradition by his reference to the hero's *march* from Oechalia to Cenaeum (750 εἶρπε).

ὁρίζεται βωμοὺς: the verb denotes properly the act of tracing the temenos in which the altars were to stand. Cp. Her. 3. 142 Διὸς...βωμὸν ἱδρύσατο καὶ τέμενος περὶ αὐτὸν οὔρισε. In v. 754 the act. ὁρίζει is used: the midd. occurs in Xen. *An.* 7. 5. 13 στήλας ὁρισάμενοι. The plur. **βωμοὺς** (as in 754, 993) might be used of a single altar (cp. *Ant.* 1006), but here prob. denotes several,—the sacrifice being on so great a scale (760 ff.).—**τέλη τ' ἔγκαρπα**, tributes (or dues) of fruits; *i.e.*, the revenues derived from a temenos containing fruit-trees or capable of yielding crops. The poet can say, ὁρίζεται τέλη ἔγκαρπα, because he is thinking of the temenos itself (cp. 754).

239 f. εὐκταῖα...ἢ 'πὸ μαντείας: he may have vowed them *before* the event, or, *after* it, an oracle may have demanded them. Thus, after the battle of Salamis, the Delphian Apollo claimed a thank-offering from the Aeginetans (Her. 8. 122).—**φαίνων**, presenting them, in fulfilment of the promise. This is a rare use of the verb, but somewhat like that in *O. C.* 721 νῦν σὸν τὰ λαμπρὰ ταῦτα δὴ φαίνειν ἔπη, 'to make those bright praises seen in deeds.'

240 εὐχαῖς, causal dat.: cp. 1127: *O. C.* 332 f.—**ἀνάστατον**, proleptic: cp. 106 ἀδακρύτων.

241 ὧν: for the attract., cp. *O. C.* 35 n.—**ἐν ὄμμασιν**: *Ant.* 764 ἐν ὀφθαλμοῖς ὁρῶν.

242 τοῦ ποτ' εἰσὶ: schol. ἀντὶ τίνος εἰσὶ δεσπότου. Their appearance in charge of the herald shows that they are captives, and consequently slaves (302): she asks, then, who is their captor. Hence a slight emphasis falls on **ἐκεῖνος** (244).

243 οἰκτραὶ γάρ: '(I ask this,) *for* they deserve pity, unless their present plight deceives me,'—*i.e.*, unless it excites greater pity than I should feel if I knew more.—**ξυμφοραὶ** is much better than the *v.l.* ξυμφορᾷ, which would easily arise from a wish to have the same subject in both clauses. When

a common word for fraud, such as κλέπτειν, is used in the figurative sense, 'to produce an illusion,' it is evidently fitter that the subject to the verb should *not* be a human being. Cp. *Ant.* 681 εἰ μὴ τῷ χρόνῳ κεκλέμμεθα: *ib.* 1218 θεοῖσι κλέπτομαι.

245 ἐξεῖλεθ': the midd. here suits αὑτῷ: but in ref. to τὸ θεοῖς the acc. ἐξεῖλεν would have been more usual, cp. *Ph.* 1431 n.: [Eur.] *Rhes.* 470 θεοῖσί τ' ἀκροθίνι' ἐξέλης: Thuc. 3. 50 κλήρους ...τῆς γῆς...τοῖς θεοῖς ἱεροὺς ἐξεῖλον.—κριτόν: so in *Ai.* 1302 Hesionè is the ἔκκριτον δώρημα given to Telamon as a prize of valour. Prisoners of war often became ἱερόδουλοι in temples (cp. Her. 6. 134: Paus. 3. 18. 3).

246 f. ἢ κάπι: for ἢ καί in a question, cp. *O. T.* 368.—ἄσκοπον, 'not to be looked for,' *i.e.*, here, longer than could possibly have been expected. Cp. *El.* 864 ἄσκοπος ἃ λώβα.—ἡμερῶν goes with ἀνήριθμον, not with χρόνον: 'without number of days,'='extending to countless days.' Cp. *Ai.* 601 f. μηνῶν | ἀνήριθμος: *O. C.* 677.

248 f. τὸν μὲν πλεῖστον...χρόνον: *i.e.*, twelve of the fifteen months (44).—ὡς φῄσ' αὐτός: cp. 253 ὡς αὐτὸς λέγει. It would have seemed incredible without such testimony.

250 f. ἐμποληθείς may be freely rendered, 'sold into bondage,' but its literal sense is rather, 'made merchandise of,' or, 'bought.' Hesychius, indeed, explains ἠμπόλησεν by ἀπέδοτο: but, though ἐξεμπολᾶν='to sell off,' ἐμπολᾶν as='to sell' lacks classical evidence. (Cp. *Ph.* 417 ἐμπολητός, 'bought.') πραθῆναι (252), πεπρᾶσθαι were the proper terms for 'to be sold' (as a slave).

τοῦ λόγου...φθόνον, dislike (felt by the hearer for the narrator) on account of the telling.—προσεῖναι, abs., to be an attendant circumstance (*Ant.* 1252),—to attend upon the act (of telling).—ὅτου, neut.: (in the case of anything) of which Zeus is seen to be the doer. Cp. Thuc. 6. 14 τὸ καλῶς ἄρξαι τοῦτ' εἶναι, ὃς ἂν τὴν πατρίδα ὠφελήσῃ. We cannot make ὅτου masc. (relat. to τοῦ λόγου), because ὁ λόγος here denotes, not the reported deed, but the (mere) act of reporting it, as contrasted with the causing of it.—πράκτωρ φανῇ: cp. 862: for ὅτου without ἄν, cp. *O. T.* 1231. The agency of Zeus is explained below, 274 ff.

The meaning is:—'You may think that the humiliation of Heracles ought not to be related by his servant to his wife. But this humiliation was imposed by Zeus himself, and can therefore be related without reflecting upon Heracles.'

252 **κεῖνος δὲ**: δὲ resumes the story after the parenthetic apology (**τοῦ λόγου...φανῇ**): cp. **κεῖνοι δ'** in 281.

πραθεὶς...Ὀμφάλῃ. Hermes, by command of Zeus, took Heracles to Lydia, and sold him in the slave-market to Omphalè: the price was paid to Eurytus, as a **ποινή** for the murder of Iphitus (Apollod. 2. 6. 2).

253 **ἐνιαυτὸν.** The popular version spoke of three years. This was the term assigned by the mythographer Herodorus (*c.* 430 B.C.?), acc. to the schol.; as it is by Apollodorus (2. 6. 2). If this change was due to Sophocles, we can see the artistic motive. Three months or so, after the bondage, were required for the war in Euboea. If the poet had made Heracles go to Lydia 39, instead of 15, months before his death, there would have been less room for those hopes which contend with fears in the opening scene of the *Trachiniae*.

254 **λαβὼν**, having incurred: cp. fr. 742 **ζημίαν | λαβεῖν.**

255 f. **ὅρκον αὐτῷ προσβαλὼν**: cp. Her. 1. 146 **σφίσι αὐτῇσι ὅρκους ἐπήλασαν**: id. 6. 74 **ὅρκους προσάγων σφι ἢ μὲν ἕψεσθαι κ.τ.λ.**—**διώμοσεν.** With the exception of the perf. (Lycurg. § 127), the act. voice is rarer than the midd. (378, *Ai.* 1233). —**ἦ μὴν**: *Ph.* 593.

τὸν ἀγχιστῆρα τοῦδε τοῦ πάθους, the man who had *brought* this calamity *near* to him,—brought it upon him: since Eurytus, by insulting him, had provoked him to slay Iphitus,—the crime for which this **πάθος** was the penalty. **ἀγχιστήρ**, in this sense, presupposes a trans. **ἀγχίζειν.** That verb does not occur, but would be analogous to **ἐγγίζειν**: and the latter, though usu. intrans., is trans. in Polyb. 8. 6 **ἐγγίσαντες τῇ γῇ τὰς ναῦς.** Compare, too, the phrases of converse form: *Il.* 5. 766 **ἦ ἐ μάλιστ' εἴωθε κακῇς ὀδύνῃσι πελάζειν**: Aesch. *P. V.* 155 **δεσμοῖς ...πελάσας (με).**

257 **ξὺν παιδὶ καὶ γυναικί**, *i.e.*, with his whole family. Eurytus had several children (266), but the prosaic conjecture **παισὶ** would only weaken the phrase. Schneidewin cp. *Od.* 9. 199 **οὕνεκά μιν σὺν παιδὶ περισχόμεθ' ἠδὲ γυναικί**: where **παισὶ** is a *v. l.* This *may* be parallel: there is nothing, however, to show that the sing. cannot there be taken literally. For the collective sing., cp. Aesch. *Theb.* 197 **ἀνὴρ γυνή τε χὤ τι τῶν μεταίχμιον.**—**δουλώσειν**: the prose word, in ref. to prisoners of war, was not **δουλοῦν**, but **ἀνδραποδίζειν**: hence Thuc. 8. 28 **τὰ ἀνδράποδα· πάντα καὶ δοῦλα καὶ ἐλεύθερα** (referring to their

previous condition).—ἔτι, as oft. in threats: *El.* 66: Aesch. *P. V.* 908 ἦ μὴν ἔτι Ζεύς, καίπερ αὐθάδη φρονῶν, | ταπεινὸς ἔσται.

258 **κοὐχ ἡλίωσε τοὔπος**: modelled on the Homeric οὐδ' ἀλίωσε βέλος (*Il.* 16. 737), with a reminiscence also of οὐδ' ἄλιον ἔπος ἔσσεται (*ib.* 24. 92).—**δθ' ἁγνὸς ἦν.** The Homeric poems know nothing of a ritual for purification from homicide: the blood-shedder either flies into exile (*Il.* 24. 480 ff.), or prevails on the kinsfolk of the slain to accept a ποινή (*ib.* 9. 632 ff.), and stays at home. Here the schol. supposes that, by **ἁγνός**, Sophocles alludes simply to the year of exile having expired. This may be so; but it is more probable that Heracles is conceived as *also* undergoing a formal κάθαρσις.

259 f. **στρατὸν ... ἐπακτὸν**: the adj. here merely = ξένον, 'alien,' *i.e.*, not belonging to his own home. ἐπακτός is prop. said of allies, or mercenaries, whom a foreign state calls in (ἐπάγεται) to its aid: cp. *O. C.* 1525 n. But here it denotes the allies of an *exile*,—just as Polyneices is said to bring a στράτευμ' ἐπακτὸν against his country (Aesch. *Theb.* 583).

ἔρχεται with acc. of place: *O. C.* 89, *El.* 893.—**πόλιν τὴν Εὐρυτείαν**: cp. *O. T.* 267 τῷ Λαβδακείῳ παιδὶ: *ib.* 450 φόνον | τὸν Λαΐειον.—**τόνδε**, as if τὴν Εὐρύτου had gone before: so in *Il.* 5. 640 ὅς refers to βίην Ἡρακληείην: in *O. C.* 942 αὐτοὺς to πόλιν in 939: in *Ph.* 1364 οἵ γε to Τροίαν in 1363.—**μεταίτιον**: Zeus was primarily αἴτιος, but Eurytus was the only *mortal* who had a part in it.

262 **ἑφέστιον**, added to **ἐς δόμους**, marks how the hospitality of the hearth had been violated. Cp. Eur. *Med.* 713 δέξαι δὲ χώρᾳ καὶ δόμοις ἑφέστιον. The stranger who had been received as an inmate was under the protection of Ζεύς, both Ξένιος and Ἑφέστιος (*Ai.* 492). For the phrase **ἐλθόντ ... ἑφέστιον**, cp. *Od.* 23. 55 ἦλθε μὲν αὐτὸς ζωὸς ἑφέστιος.

263 **ξένον παλαιὸν ὄντα**: Eurytus was said to have taught Heracles the use of the bow (Theocr. 24. 106 f.).

264 **ἐπερρόθησε.** This verb can denote the blended sound of many voices (Aesch. *Ch.* 458); esp., the responsive shout of a crowd (Eur. *Hec.* 553, *Or.* 901). Here it refers to loud and vehement railing: cp. *Ant.* 259 λόγοι ... ἐρρόθουν κακοί, and *ib.* 413 ἐπιρρόθοις | κακοῖσιν.

From **ἐπερρόθησε** a verb of more general sense, such as **ὕβρισε**, is to be supplied with **ἀτηρᾷ φρενί**. (For the sense of ἀτηρᾷ, 'spiteful,' cp. *Ph.* 1272: Paley wrongly takes it as =

'deluded.') This is the easier, since the antithesis between **λόγοις** and **φρενί** at once suggests a distinction between affronts expressed *in speech* and those which showed the malicious *intention* in another way, viz., by acts: two examples of the verbal insults are given, and then one of the other kind (**δείπνοις δ' κ.τ.λ.**). Instances of zeugma quite as bold occur elsewhere in poetry; for the Greek mind was quick to seize the hint of a contrast, and did not always require full expression of it: *e.g.*, *Od.* 15. 374 ἐκ δ' ἄρα δεσποίνης οὐ μείλιχον ἔστιν ἀκοῦσαι | οὔτ' ἔπος οὔτε τι ἔργον (*sc.* παθεῖν): *ib.* 20. 312 f. μήλων σφαζομένων οἰνοιό τε πινομένοιο | καὶ σιτου (*sc.* ἐσθιομένου). In these examples, just as here, the antithesis of nouns supersedes an explicit antithesis of verbs.

265 f. **λέγων χεροῖν μὲν**: metre has influenced the place of *μέν*, which answers to **δὲ** in 267, and ought to come next after **λέγων**: cp. *Ph.* 919 σῶσαι κακοῦ μὲν πρῶτα τοῦδ', ἔπειτα δὲ | ... πορθῆσαι.—**ἄφυκτα...βέλη**, those which Heracles had received from Apollo, and which he bequeathed to Philoctetes (*Ph.* 198: *ib.* 105).—**τῶν ὧν τέκνων**: the sons were four in number, acc. to Hesiod (fr. 70, *ap.* schol. here),—**Δηίων, Κλύτιος, Τοξεύς, Ἴφιτος.**

λείποιτο: cp. Thuc. 6. 72 ἀνὴρ καὶ ἐς τἄλλα ξύνεσιν οὐδενὸς λειπόμενος.—**πρὸς τόξου κρίσιν**: for the prep., cp. *Ph.* 1306 κακοὺς | ...πρὸς αἰχμήν: Her. 1. 99 (οὐκ) ἐς ἀνδραγαθίην λειπόμενοι. By *τόξου κρίσις* is meant a trial (of the competitors) which the bow decides. *κρίσις* thus almost = *ἀγών*: cp. *Ph.* 1050. There was a legend that Eurytus offered the hand of his daughter Iolè as a prize for the man who should surpass him and his sons in archery. Heracles conquered, but Eurytus broke his promise.

267 ff. **φωνεῖ δὲ**, instead of *φωνῶν* δὲ (answering to *λέγων... μὲν*): cp. *El.* 190 οἰκονομῶ θαλάμους πατρός, ὧδε μὲν | ἀεικεῖ σὺν στολᾷ, | κεναῖς δ' ἀμφίσταμαι τραπέζαις (instead of *ἀμφισταμένη*): *O. C.* 351. This very trait confirms the soundness of the MS. text. For the historic pres., standing between **ἐπερρόθησε** and **ἔρριψεν**, cp. *Ant.* 269 λέγει, between **ἦν** (268) and **προὔτρεψεν** (270). The optat. **ῥαίοιτο** is admissible (instead of *ῥαίεται*), because the historic present counts as a secondary tense: cp. Her. 1. 63 βουλὴν...ἐπιτεχνᾶται, ὅκως μήτε ἀλισθεῖεν κ.τ.λ.: Lys. or. 12 § 12 ἐρωτῶσιν ὅπῃ βαδίζοιμεν· ὁ δ' ἔφασκεν κ.τ.λ.

ἀνδρὸς...ἐλευθέρου with **δοῦλος** (not with *ῥαίοιτο*, as gen. of agent, like πληγεὶς θυγατρὸς τῆς ἐμῆς, Eur. *Or.* 497): **ἐλευθέρου**

serves merely to emphasise δοῦλος by contrast.—**ῥαίοιτο**: *Od.* 6. 325 *ἐπεὶ πάρος οὔ ποτ' ἄκουσας | ῥαιομένου, ὅτε μ' ἔρραιεν κλυτὸς ἐννοσίγαιος.*

δείπνοις, dat. of the occasion: cp. Plat. *Symp.* 174 A *τοῖς ἐπινικίοις*: for the plur., cp. *O. T.* 779, *El.* 203.—**ᾠνωμένος**, Heracles. Cp. Eur. *Alc.* 756 (of Heracles) *ποτῆρα δ' ἐν χείρεσσι κίσσινον λαβὼν | πίνει μελαίνης μητρὸς εὔζωρον μέθυ, | ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλὸξ | οἴνου· στέφει δὲ κρᾶτα μυρσίνης κλάδοις | ἄμουσ' ὑλακτῶν.* The *ἀτηρὰ φρήν* (264) of Eurytus seized this opportunity of inflicting an insult.

ἔρριψεν ἐκτὸς αὐτόν. A Greek vase, found in Sicily, quaintly illustrates some such incident. The inebriated Heracles is lying on his back outside a closed door, from above which an old woman is pouring cold water upon him. Satyrs and maenads appear at each side of the group.

ὧν ἔχων χόλον: for the causal gen. cp. *Ph.* 327.

270 f. αὖθις, at a later time: *Ant.* 1204.—**Τιρυνθίαν...κλιτύν.** We cannot be sure that Sophocles had any clear picture of the place before his mind; but his phrase, at least, is not unsuitable. **κλιτύς**, 'slope,' does not necessarily imply great elevation. The site of Tiryns is a ridge of limestone rock on the Argolic Gulf (cp. 1151), in which, at some prehistoric time, it formed an island. The length of this ridge, from N. to S., is about 328 yards: its width about 109. The upper citadel of Tiryns was at the southern end, where the rock attains a height of about 72 feet above sea-level, and of 59 feet above the present surface of the plain. North of this was the lower citadel; and the whole was surrounded by those massive 'Cyclopean' walls from which Tiryns derived its Homeric epithet (*Il.* 2. 559), *τειχιόεσσα*.—For the **ῠ** in **κλιτύν**, cp. *Ant.* 1144, and *ib.* 1127 **λιγνύς**: so **νηδύς** (Eur. *Andr.* 356 etc.).

ἵππους νομάδας: acc. to *Od.* 21. 22, Iphitus came, *ἵππους διζήμενος, αἵ οἱ ὄλοντο | δώδεκα θήλειαι, ὑπὸ δ' ἡμίονοι ταλαεργοί*: but Apollod. 2. 6. 2 says, *κλαπεισῶν ἐξ Εὐβοίας ὑπὸ Αὐτολύκου βοῶν*. For **νομάδας**, 'wandering,' cp. *O. T.* 1350.

272 f. ἄλλοσ'...ὄμμα, θατέρᾳ δὲ νοῦν ἔχοντ': he was gazing forth from the high place, in the hope of descrying his horses; and, as he could not see them, his *thought* was wandering to *other* places where they might perhaps be. Cp. Diod. Sic. 4. 31: Heracles commands Iphitus, *ἀφορᾶν, μή που νεμόμεναι τυγχάνουσιν· οὐ δυναμένου δὲ κατανοῆσαι τοῦ Ἰφίτου κ.τ.λ.* Thus **θατέρᾳ** does not merely repeat **ἄλλοσε**, but is opposed to it: as

in Her. 1. 32 ἄλλο μὲν ἔχει το ἑτέρου δὲ ἐπιδέεται. Cp. Plat. *Theages* 129 c βουλόμενός με λαθεῖν ἀνέστη,...ἐπιτηρήσας ἄλλοσε τὸν νοῦν ἔχοντα.

πυργώδους πλακός. The current version spoke of Heracles as hurling Iphitus from a *wall* or *tower*. The word πύργος oft. = a city-wall with its towers (*O. T.* 56), and it would satisfy all statements to suppose that Iphitus was thrown from some high part of the walls which encompassed Tiryns τειχιόεσσα. And by πυργώδης πλάξ Sophocles may well have meant 'the summit of a tower-like *building*.' Modern critics have usually held that he meant 'the top of a towering rock or cliff': and so the schol. here explains, ὑψηλοῦ ὄρους.

275 **ὁ τῶν ἀπάντων κ.τ.λ.** The emphasis of this verse is designed (like the comment in 250 f.) to bring out the higher and more soothing aspect of the doom suffered by Heracles.—For the strengthening art. with ἁπάντων, cp. Aesch. *P. V.* 483 τὰς ἁπάσας...νόσους.—**πατὴρ Ὀλύμπιος**, not οὐλύμπιος, since the words form a single notion (*O. T.* 1199).

276 f. **πρατόν νιν ἐξέπεμψεν**, sent him out of the country to be sold (cp. 252 n.): the adj. is proleptic (106 n.).—**οὐδ' ἠνέσχετο**, 'and did not tolerate' (his deed): the verb is really absol. (as in *Ai.* 75 οὐ σῖγ' ἀνέξει;), though it is easy to supply an acc.: **ὀθούνεκ'** = 'because,' as in 571.—**μοῦνον**: *O. T.* 1418.

278 **ἠμύνατο**, avenged himself: *O. C.* 873 ἔργοις πεπονθὼς ῥήμασίν σ' ἀμύνομαι. The ὕβρις of Eurytus would have justified Heracles in challenging Iphitus to open combat.

279 f. **χειρουμένῳ τῷ Ἡρακλεῖ τὸν Ἴφιτον**: for this midd., cp. 1109: *O. C.* 950, 1009: *Ph.* 92. Of the pass., Sophocles has only χειρωθείς (below, 1057, and *O. C.* 903).—**οὐδὲ δαίμονες**, *i.e.*, they like it as little as mortals do: for the adverbial οὐδέ after οὔ, cp. *O. T.* 287, *El.* 595, *Ai.* 1242.

281 **κεῖνοι δ'**: for the resumptive δέ, cp. 252.—**ὑπερχλίοντες**: this form, attested by the first hand in L and by the schol., is confirmed by the fact that Aesch. twice uses χλίειν with ref. to insolent triumph. *Cho.* 137 ἐν τοῖσι σοῖς πόνοισι χλίουσιν μέγα: *Suppl.* 914 κάρβανος ὢν δ' Ἕλλησιν ἐγχλίεις ἄγαν. The compound with ὑπέρ does not occur elsewhere.—**ἐκ γλώσσης κακῆς**: here ἐκ is virtually 'with': cp. 875: *O. T.* 528 ἐξ ὀμμάτων ὀρθῶν κ.τ.λ. (n.): *O. C.* 486 ἐξ εὐμενῶν | στέρνων δέχεσθαι. This is better than to take ἐκ as = 'in consequence of.'

282 For **αὐτοὶ μὲν** after **κεῖνοι** and before **πόλις δὲ**, cp. *O. C.* 1008 κλέψας...ἐμὲ | αὐτόν τ' ἐχειροῦ τὰς κόρας τ' οἴχει λαβών:

and *ib.* 462.—**οἰκήτορες**: 1161: *Ai.* 517 **Ἅιδου θανασίμους οἰκήτορας**.

283 f. **τάσδε**, instead of **αἵδε**, by attract. to **ἅσπερ**: see on *O. T.* 449.—**ἐξ ὀλβίων**: *O. T.* 454 **τυφλὸς...ἐκ δεδορκότος**: so below, 619, 1075.

285 f. **χωροῦσι πρὸς σέ**. The accentuation **πρὸς σέ**, which is L's, seems right, as implying, 'to thee, their new mistress.' If we wrote **πρός σε**, the emphasis would fall wholly on v. 284: 'these, who are coming to thee, are now slaves.'—**πόσις τε... ἐγὼ δὲ**: the antithesis between **ἐφεῖτο** and **τελῶ** seems to warrant us in keeping **δέ** here (instead of changing it to **τε**): cp. 143 n.

287 f. **ἀγνὰ θύματα**: cp. *Od.* 21. 258 **ἑορτὴ τοῖο θεοῖο | ἁγνή**: Eur. *Ion* 243 **ἁγνὰ Λοξίου χρηστήρια**.—**πατρῴῳ Ζηνί**, Zeus as the god of his fathers, the protector of his race, rather than with ref. to the personal relationship: so again in 753.—**τῆς ἀλώσεως**, *for* it, causal gen. (here akin to the gen. of price), with the whole phrase **θύματα ῥέξῃ**: cp. *O. T.* 47 **ὡς σὲ νῦν μὲν ἥδε γῆ | σωτῆρα κλῄζει τῆς πάρος προθυμίας**.

289 **φρόνει νιν ὡς ἥξοντα**: for the redundant **νιν** (after **αὐτὸν δ' ἐκεῖνον**), cp. *O. T.* 248. For **ὡς** prefixed to the partic., after an imperative verb of thinking or knowing, *Ph.* 253, *O. T.* 848.

290 **καλῶς λεχθέντος**, 'auspiciously,' 'happily,' told; since the news is good. **καλῶς λέγειν** more usually means to speak (1) sensibly, or (2) speciously, *Ant.* 1047.

291 f. **νῦν σοι τέρψις ἐμφανὴς κυρεῖ**, now thy joy is manifest, *i.e.*, is assured beyond all doubt (cp. 223 f.).—**τῶν μὲν**, the herald and the captives: **τὰ δέ**, the news that Heracles will soon return. For the gen. absol. co-ordinated with a partic. in another case, cp. *O. C.* 737.

294 **πανδίκῳ φρενί**, 'with a thoroughly justified feeling' (not, 'with my whole heart'): cp. 611 n. The adj. occurs only here.

295 **τῇδε**, *sc.* **τῇ πράξει**: **τοῦτο**, *sc.* **τὸ ἐμὲ χαίρειν**.—**συντρέχειν**, coincide with, be combined with: for this sense of the verb, cp. n. on *O. C.* 158 ff.—Not (as Linwood), 'Such joy must needs accompany [the event] *in this way* (**τῇδε**).'

296 f. **τοῖσιν εὖ σκοπουμένοις**, absol., for those who take just views,—who prudently consider human affairs. For the midd., cp. *O. T.* 964: it was common also in good prose.—**ταρβεῖν τὸν εὖ πράσσοντα**, instead of **ταρβεῖν ὑπὲρ τοῦ εὖ πράσσοντος** (Plat. *Rep.* 387 c **ὑπὲρ τῶν φυλάκων φοβούμεθα, μὴ... γένωνται** etc.). Cp. *Ph.* 493 **ὃν δὴ παλαιὸν ἐξότου δέδοικ' ἐγὼ | μή μοι βεβήκῃ**.

This shadow which flits across Deianeira's joy is the more dramatically impressive for the spectators, because it arises so naturally out of her tender sympathy for the captives. It is a touch worthy of the greatest master.

298 **ἐμοὶ...εἰσέβη**: for the dat., cp. *O. C.* 372.—**δεινὸς**, of strong feeling: cp. 476.

300 **ἀπάτορας**, since their fathers are supposed to be dead; for, when a city is sacked, *ἄνδρας μὲν κτείνουσι, πόλιν δέ τε πῦρ ἀμαθύνει, | τέκνα δέ τ' ἄλλοι ἄγουσι βαθυζώνους τε γυναῖκας* (*Il.* 9. 593). Cp. *O. T.* 1506 *πτωχὰς ἀνάνδρους ἐγγενεῖς ἀλωμένας*.

301 f. For **ἴσως** in a like conjecture, cp. *Ph.* 180 *οὗτος πρωτογόνων ἴσως | οἴκων οὐδενὸς ὕστερος*.—**πρὶν μὲν ἦσαν**, not *εἰσίν*, because **ἐξ ἐλευθέρων ἀνδρῶν** implies *ἐλεύθεραι*. The word **ἀνδρῶν** (which some would change to *οἴκων*) has been suggested by **ἀπάτορας** (300).

303 f. **ὦ Ζεῦ τροπαῖε**. Zeus who turns foemen to flight: see on *Ant.* 143. He is fitly invoked by her, since it was he who had brought the captives to this plight. Not, 'Averter of evil,' for *τροπαῖος* is not a classical equiv. for *ἀποτρόπαιος*. Plutarch, indeed, supplies an instance in later Greek, *Mor.* p. 149 D *τὸν καθαρμὸν...κινεῖν διανοεῖ καὶ παρέχειν πράγματα τοῖς τροπαίοις* (alluding to the exclamation *Ἀλεξίκακε* just before); unless *ἀποτροπαίοις* should be read there.—**τοὐμὸν σπέρμα**, though it is the mother who speaks (so Aesch. *Suppl.* 275 *σπέρματ' εὐτέκνου βοός*, and oft.).

χωρήσαντα. The notion of hostile advance was associated with this verb in such phrases as *ὁμόσε χωρεῖν*. But when it is followed by *εἰς*, *ἐπί*, or *πρός τινα*, the poetical usage varies somewhat from that of good prose. (1) The sense of *χωρεῖν εἴς τινα* is usu. friendly in prose, as Thuc. 5. 40; more rarely hostile, as id. 4. 95, and *Ph.* 396. (2) *χωρεῖν ἐπί τινα* is hostile in prose, as Thuc. 1. 62, but friendly in Pind. *N.* 10. 73. (3) *χωρεῖν πρός τινα* is friendly in prose, as Thuc. 5. 43, and above, v. 285; but hostile here. Sophocles would possibly have preferred *εἰς* to *πρὸς* here, if v. 303 had not ended with *σε*.—The aor. part., not the pres., because she thinks of the onset in its ruinous result: cp. *Ph.* 1113 *ἰδοίμαν δέ νιν... | ἐμὰς λαχόντ' ἀνίας*.—**ποι**, in any direction,—*i.e.*, in any of their homes, or in any point of their fortunes.

305 **μηδ', εἴ τι δράσεις**, *sc.* *δράσειας*: cp. *El.* 1434 *νῦν, τὰ πρὶν εὖ θέμενοι, τάδ' ὡς πάλιν* (*sc.* *εὖ θῆσθε*). Remark, as evidence that this suspected verse is genuine, the thoroughly

idiomatic use of the fut. indic. with εἰ, in connection with the prayer: 'if thou *must* do it, at least do it thus.' So *O. C.* 166 λόγον εἴ τιν' οἴσεις | πρὸς ἐμὰν λέσχαν, ἀβάτων ἀποβὰς | ... φώνει.—ἔτι after ζώσης is here almost pleonastic: cp. *Ant.* 3 (n.).

This verse is a development of μή ποτ' εἰσίδοιμι: 'may I never *see* it; nay, if it is ever to happen, may it not happen while I *live*.' Her words unconsciously foreshadow the troubles which, after her death, were brought upon her children by Eurystheus (Eur. *Heracl.*). Such an allusion is quite in the poet's manner (cp. n. on *Ant.* 1080 ff.).

307 She addresses Iolè.

308 f. τεκνοῦσα. No part of τεκνόεις or παιδόεις occurs elsewhere. But the adj. is decidedly fitter here than τεκοῦσα (esp. in view of v. 311): nor is there sufficient ground for the assumption that τεκνοῦσα would imply *several* children.—πρὸς...φύσιν, judging by it: cp. *Ph.* 885: φύσις of physical aspect, as *O. T.* 740: but otherwise below, 379.—πάντων... τῶνδε, schol. τῶν ἐκ τοῦ γάμου προσγινομένων. The different surmise in 536 agrees better with 1225 f.—γενναία = εὐγενής (*O. C.* 76 etc.).

311 ff. ὁ φιτύσας πατήρ: the same phrase in *Ai.* 1296: cp. *O. T.* 793, 1482.—ὤκτισα: for the aor., referring to the recent moment at which the feeling began, cp. 464, 1044, *Ant.* 1307.—ὅσῳπερ is used as if πλεῖστον, instead of μόνῃ, followed: see *O. C.* 743.

φρονεῖν οἶδεν, like σωφρονεῖν ἐπίσταται (*O. T.* 589). Iolè (whose actual relation to Heracles appears from 1225 f.) is feeling not only bitter grief (326), but the new shame and embarrassment caused by the presence in which she stands. While the other captives are comparatively callous, *she* appears to Deianeira as one whose sense of the calamity is such as might be looked for in a maiden of noble birth and spirit. φρονεῖν here denotes that fine intelligence which is formed by gentle breeding, and which contributes to delicate propriety of behaviour. So, in *Ant.* 1250, it is conjectured of Eurydicè that, in her grief, she has sought privacy: γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἁμαρτάνειν.

314 f. For καὶ emphasising the verb, cp. 490, 600, *Ant.* 772 n.: for κρίνοις, above, 195.—γέννημα τῶν ἐκεῖθεν, an offspring of the folk there (at Oechalia). Others make the gen. partitive (supplying γεννημάτων); but this seems less natural here. For τῶν ἐκεῖθεν as = τῶν ἐκεῖ, cp. 601 ταῖς ἔσωθεν: *Ant.* 1070 τῶν

κάτωθεν.—οὐκ ἐν ὑστάτοις goes with γέννημα, not with τῶν ἐκ., as the schol. saw: οὐκ ἐν ταῖς ἀπερριμμέναις καὶ εὐτελέσι τεταγμένη ἀλλὰ δῆλον ὅτι προὔχουσα ἐν εὐγενείᾳ. For the litotes cp. *Il.* 15. 11 ἐπεὶ οὔ νιν ἀφαυρότατος βάλ' Ἀχαιῶν.

316 μὴ τῶν τυράννων; *sc.* γέννημα ἦν: for the interrogative μή, cp. *O. C.* 1502. The plur. (like βασιλέων in *Ant.* 1172) denotes 'the royal house': so, in *O. C.* 851, Creon calls himself τύραννος, though Eteocles is reigning.—Εὐρύτου σπορά τις ἦν; The only natural sense is, 'had Eurytus any issue?' She had heard that he had sons (266). But we may suppose, either that she forgets this, or, better, that her question is qualified by its context, meaning, 'had Eurytus any *daughter*?'

317 ἀνιστόρουν: cp. *Ph.* 253 ὡς μηδὲν εἰδότ' ἴσθι μ' ὧν ἀνιστορεῖς: the simple ἱστορεῖν below, 382, 397, 404.—μακράν: *O. T.* 220 οὐ γὰρ ἂν μακρὰν | ἴχνευον.

318 f. ξυνεμπόρων: schol. ξυναιχμαλωτίδων.—ἔχεις, *compertum habes: Ant.* 9.—ἤνυτον: *Ant.* 231.

320 ἀλλ' ἡμῖν, 'to *me* at least': since Lichas has not questioned thee. Cp. *O. C.* 1276 πειράσατ' ἀλλ' ὑμεῖς γε: and *ib.* 241 ἀλλ' ἐμέ.—ἐκ σαυτῆς, here = 'from thine own *mouth*' (since Lichas cannot tell me), rather than, 'of thine own *accord*.' In *El.* 343, ἅπαντα γάρ σοι τἀμὰ νουθετήματα | κείνης διδακτά, κοὐδὲν ἐκ σαυτῆς λέγεις, the sense is, 'from thine own *mind*.'

321 καὶ closely with ξυμφορά, a very misfortune. Deianeira is deeply interested by the captive, and feels drawn towards her. She is anxious to know the stranger's story, in order to offer her *personal* sympathy. These words express the pain and regret which she would feel at *not* being able to do so. The subtle art of the poet's language here depends on the different shades of meaning possible for ξυμφορά. When Deianeira at last learns all, that knowledge is to her a ξυμφορά in the gravest sense: she knows that, in Iolè, she has received a πημονὴν ὑπόστεγον (376). But here she is courteously using ξυμφορὰ in the milder sense which it could also bear,—'a matter of deep regret.' Cp. Her. 1. 216 συμφορὴν ποιεύμενοι ὅτι οὐκ ἵκετο ἐς τὸ τυθῆναι.

322 f. οὔ τἄρα κ.τ.λ.: lit., 'It will be in a manner very unlike the past that she will utter a word': *i.e.*, if she does speak, it will be very unlike her conduct hitherto. οὐδὲν ἐξ ἴσου must be taken together: for τῷ γε πρόσθεν χρόνῳ depending on ἐξ ἴσου, cp. Eur. *Hipp.* 302 ἴσον δ' ἄπεσμεν τῷ πρίν. διήσει is a

certain correction of διοίσει: γλῶσσαν here is fig., 'speech,' precisely as in fr. 844. 3 πολλὴν γλῶσσαν ἐκχέας μάτην, and *El.* 596 ἣ πᾶσαν ἵης γλῶσσαν: for ἰέναι γλῶσσαν could not mean, 'to unloose' the tongue: it means 'to send forth' an utterance, being a poetical equiv. for ἰέναι φωνήν: cp. Plat. *Legg.* 890 D πᾶσαν, τὸ λεγόμενον, φωνὴν ἰέντα. The use of διιέναι, as meaning to *send* speech *through* the lips, is thus the same here as in *O. C.* 963 (φόνους μοι...) τοῦ σοῦ διῆκας στόματος.

ἥτις, causal (*O. T.* 1184), justifying v. 322.—οὐδαμᾶ, adv.: *O. C.* 1104.

324 οὔτε μεῖζον' οὔτ' ἐλάσσονα: *Ant.* 1245 πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον: *Od.* 10. 93 οὐ μὲν γάρ ποτ' ἄέξετο κῦμά γ' ἐν αὐτῷ | οὔτε μέγ' οὔτ' ὀλίγον: Her. 3. 62 οὐκ ἔστι...ὅκως τι... νεικός τοι ἔσται ἢ μέγα ἢ σμικρόν.

325 ὠδίνουσα...βάρος (cognate acc.): cp. *Ai.* 790 πρᾶξιν ἣν ἤλγησ' ἐγώ: Eur. *Her.* 990 Ἥρα με κάμνειν τήνδ' ἔθηκε τὴν νόσον.

327 f. διήνεμον simply = ἠνεμόεσσαν: so Oechalia is called ὑψίπυργος (354) and αἰπεινή (858). The word does not occur elsewhere in classical Greek.

ἡ...τύχη, not the doom of captivity, but rather her present condition of mute and inconsolable grief.—αὐτῇ γ' is emphatic; sad for *her*, but to be condoned by *us:* γ' is therefore in place.—συγγνώμην ἔχει:—Thuc. 3. 44 ἔχοντάς τι ξυγγνώμης (some claim to it).

329 f. ἡ δ' οὖν: cp. *O. T.* 669 ὁ δ' οὖν ἴτω: *Ai.* 961 οἱ δ' οὖν γελώντων: Ar. *Ach.* 186 οἱ δ' οὖν βοώντων. Idiom thus favours ἡ δ'; and ἥδ' would here be too emphatic.—οὕτως ὅπως ἥδιστα: *i.e.*, in silence.

331 Among the attempts to amend λύπην...λύπην (cr. n.), the two best, I think, are, (1) ἄλλην...λύπην, Triclinius: and (2) λύπην...διπλῆν, F. W. Schmidt. In favour of (2), it might perhaps be said that the second λύπην is more likely to be corrupt than the first. But it is also conceivable that the error should have arisen through the transcriber glancing forward. And, in close connection with πρὸς κακοῖς τοῖς οὖσιν, ἄλλην seems the fittest word. διπλῆν would be less clear (meaning the former κακά *plus* a new λύπη): it would also be too emphatic for this context.

Almost all edd. retain the optat. λάβοι, which is possible ('Heaven forbid that she should receive...!'). But, as this clause is linked with ἐάσθω καὶ πορευέσθω,—being, in fact, merely a repetition of the command in a negative form,—I feel sure that Blaydes is right in reading λάβῃ.

333 f. **οἳ θέλεις σπεύδῃς**, back to Cenaeum, so as to be in time for the sacrifice (287): cp. 599.—**ἐγὼ δὲ**, after **σύ θ'**, is warranted by the antithesis, as in 143 (n.), 286.—**ἐξαρκῆ τιθῶ**, make them such as they ought to be,—set them in satisfactory order. The word is used in Aesch. *Pers.* 237 (**πλοῦτος ἐξαρκής**).

335 The **ἄγγελος** (180), who has listened in silence, now places himself between Deianeira and the door through which she is about to follow Lichas and the captives.—**αὐτοῦ γε πρῶτον βαιὸν ἀμμείνασ'**, *sc.* **χώρει** (from **χωρῶμεν** in 333). Where **γε** is thus used in reply, without an expressed verb, the verb can usu. be supplied *directly* from what immediately precedes (as in 399 **νεμῶ** from **νεμεῖς**). Here we may compare *O. T.* 678 ΧΟ....**τί μέλλεις κομίζειν δόμων τόνδ' ἔσω;** | ΙΟ. **μαθοῦσά γ' ἥτις ἡ τύχη** (*sc.* **κομιῶ**).

336 f. **ἄνευ** here = **χωρίς**, as in *O. T.* 1464 **ἄνευ τοῦδ' ἀνδρός**. —**οὔστινάς τ'**: the **τ'** is placed as if **μάθῃς** were to serve for both clauses: but, in the form which the sentence actually takes, this **τε** properly belongs to **μάθῃς**, and the second **τε** to **ἐκμάθῃς**. (Cp. *Ph.* 1415 **τὰ Διός τε φράσων βουλεύματά σοι,** | **κατερητύσων θ' ὁδὸν ἣν στέλλει.**) For the simple verb followed by the compound, cp. *O. T.* 566 f. **ἔσχετε—παρέσχομεν**: *Ph.* 249 f. **οἶσθα—κάτοιδ'**.—The masc. plur. **οὔστινας** alludes to Iolè: cp. *O. T.* 366 **σὺν τοῖς φιλτάτοις** (Iocasta).—**ὧν τ' οὐδὲν εἰσήκουσας**: her relations with Heracles. The first clause corresponds with the information which the speaker gives in vv. 379 ff.; the second, with that which he gives in vv. 351 ff.

338 **πάντ'**, adv., 'in all respects'; to be taken, not with **ἐπιστήμην** alone (as if = 'complete knowledge'), but with **ἔχω ἐπιστήμην**.

339 **τί δ' ἔστι;** Cp. *O. T.* 1144 **τί δ' ἔστι; πρὸς τί τοῦτο τοὔπος ἱστορεῖς;** Here, as there, a mark of interrogation must follow **ἔστι**, since **τίς** can stand for **ὅστις** only in an indirect question.—**τοῦ**, causal gen.; so **τίνος** *Ph.* 327.—**ἐφίστασαί μ̔**, makest me to halt, **τήνδε βάσιν** (acc. of respect), in this movement (towards the house). For the second acc., cp. *Ph.* 1242 **τίς ἔσται μ' οὐπικωλύσων τάδε;** *ib.* 1301 **μέθες με...χεῖρα.** Schol.: **τίνος ἕνεκεν τὴν πορείαν καὶ τὴν εἴσοδον ἱστᾷς καὶ κωλύεις;**

The midd. **ἐφίσταμαι** does not elsewhere occur in a causal sense (except in the aor., as Xen. *Cyr.* 8. 2. 19 **φρουροὺς ἐπεστησάμην**). But the causal use of **καθίσταμαι** (Aesch. *Eum.* 706 **φρούρημα γῆς καθίσταμαι**, Thuc. 2. 6 **τά τ' ἐν τῇ πόλει καθίσταντο**) appears to warrant a like use of **ἐφίσταμαι**, where, as here, the context helps to explain it.

Another explanation is: τοῦ με ἐφίσταται, 'why hast thou come close up to me, τήνδε βάσιν (cogn. acc.), with this (hurried) step?' But: (1) instead of με, we should then expect μοι. (2) τήνδε...βάσιν here refers more naturally to the movement in which Deianeira is stopped than to a movement which the ἄγγελος makes towards her.

340 f. οὐδὲ τὸν πάρος...οὐδὲ νῦν. The double οὐδὲ here must not be confused with a double οὔτε. The first οὐδὲ = '*not even*,' and the second, '*no, nor*...': cp. *O. C.* 1402 τοιοῦτον οἷον οὐδὲ φωνῆσαί τινι | ἔξεσθ' ἑταίρων, οὐδ' ἀποστρέψαι πάλιν.—τὸν πάρος μῦθον: vv. 180—199.—μάτην: not ψευδῶς, as the schol. explains (a sense which must refer to the speaker, not to the hearer), but simply, 'in vain.' His promise of good news proved true.—δοκῶ, *sc.* μάτην σε ἀκούσεσθαι.

342 f. ἐκείνους, Lichas and the captives: who are moving away into the house, but have not yet disappeared. Their movement, which would begin at v. 335, ends only at 345. As the space to be traversed by them would not be great, we may suppose that Lichas, though he does not overhear the words of the ἄγγελος, has paused near the door of exit, in uncertainty, on seeing Deianeira stop, and is finally dismissed by a gesture of hers, after the words τούτους δ' ἔα (344). Here she forgets the ἄνευ τῶνδ' of v. 336.—ἦ 'μοὶ ταῖσδέ τ' (the Chorus), —*i.e.* μόναις: an addition which the emphasis on the pronouns renders needless.

344 σοὶ ταῖσδέ τ' οὐδὲν εἴργεται: the verb is clearly passive: the midd. εἴργομαι occurs only as = 'to keep oneself off' from something (*O. T.* 890). And it is simpler to take οὐδὲν as nom. than as adv. with an impers. verb. σοὶ ταῖσδέ τ' might be a dat. of interest: '*for* thee and these, nothing is excluded': but it is truer (I think) to carry on ἐξειπεῖν. Thus the strict sense is:—'for the purpose of telling to thee and these, nothing is excluded.' The ordinary οὐδὲν εἴργει occurs at 1257.

345 καὶ δή: *O. C.* 31.—χὠ λόγος σημαινέτω. For the verb, cp. 598 σήμαινε.

347 f. δίκης ἐς ὀρθόν, conformably with the straight rule of honesty: cp. *O. T.* 853 δικαίως ὀρθόν, truly right (for the prophecy). For the implied metaphor, cp. Eur. *Hec.* 602 οἶδεν τό γ' αἰσχρὸν κανόνι τοῦ καλοῦ μαθών: for εἰς, Thuc. 6. 82 ἐς τὸ ἀκριβὲς εἰπεῖν (so the MSS.: ὡς Krüger). The gen. δίκης can be joined to ὀρθόν (though without art.), since the latter is felt as a subst.: cp. *Ai.* 1144 ἐν κακῷ | χειμῶνος.

ἢ νῦν...ἢ πρόσθεν...παρῆν: since *νῦν* can mean 'just now,' it is not necessary to supply *πάρεστιν*: but it is easy to do so: cp. Xen. *An.* 3. 3. 2 *ἐγὼ...καὶ Κύρῳ πιστὸς ἦν,...καὶ νῦν ὑμῖν εὔνους (εἰμί)*.—**κακός** here = *ἄπιστος*, as at 468 it is opposed to *ἀψευδεῖν*. —**οὐ δίκαιος** is merely a synonym for *κακός* (cp. 457), 'not *honest*': cp. 411: *Ant.* 671 *δίκαιον κἀγαθὸν παραστάτην*. The antithesis, which is only between *νῦν* and *πρόσθεν*, is thus somewhat blurred.

350 **ἃ μὲν γὰρ ἐξείρηκας**, standing where it does, is most simply taken as an acc. of respect; though *τούτων* might be supplied.—**ἀγνοία**: for the *ᾱ*, see on *Ph.* 129 *ἀγνοία προσῇ*.

352 ff. **μαρτύρων**: cp. 188.—**Εὔρυτόν θ' ἕλοι τὴν θ' ὑψίπ. Οἰχαλίαν**: *i.e.*, *slew* him, and *took* the town. Just so in *Il.* 11. 328 *ἑλέτην δίφρον τε καὶ ἀνέρε* (the men are slain). This is usu. called a case of 'zeugma': but it is not really of the same kind as (*e.g.*) Her. 4. 106 *ἐσθῆτά τε φορέουσι τῇ Σκυθικῇ ὁμοίην, γλῶσσαν δὲ ἰδίην*: where the verb properly suits the first clause only, and *ἔχουσι* would naturally have been added to the second clause. The poetical use of *ἑλεῖν*, in regard to contests, included the senses, (1) 'to overcome,' often *connoting* 'to slay'; and (2) 'to gain by overcoming.' Cp. Pind. *O.* 1. 88 *ἕλεν δ' Οἰνομάου βίαν, παρθένον τε σύνευνον* (*overcame* the father in a race, and *won* the daughter). So we can say, 'they conquered their oppressors,' and 'they conquered freedom.' The difference is that we should not say, in one sentence, 'they conquered their oppressors, and freedom.'

τὴν ὑψίπυργον: cp. 327 n.—**Οἰχαλίαν**: for the anapaest, excused by the proper name, cp. 233.

355 **μόνος θεῶν**: whereas Lichas had represented Zeus as *πράκτωρ* of all (251).—**θέλξειεν**, with irony; that gentle spell produced these exploits. Cp. 1142 *τοιᾷδε φίλτρῳ*.—**αἰχμάσαι τάδε** (cogn. acc.), to do these warlike deeds. The verb has here a general sense, as in Aesch. *Pers.* 756 *ἔνδον αἰχμάζειν*, to play the warrior at home: cp. *Ai.* 97.

356 f. **οὐ τἀπὶ Λυδοῖς**. Here *ἐπὶ Λυδοῖς* = 'in their country' (248 *ἐν Λυδοῖς*): cp. 1100 *γῆς ἐπ' ἐσχάτοις τόποις*: Her. 5. 77 *ἐπὶ...τῇ χώρῃ*.—**ὑπ' Ὀμφάλῃ**: in subjection to her,—a common sense of *ὑπό* with dat. (as Thuc. 1. 32 *εἰ ἐσόμεθα ὑπ' αὐτοῖς*). *ὑπ'* is an almost certain correction of the MS. **ἐπ'** (see cr. n.), which *τἀπὶ* may have generated. If **ἐπ'** were retained, it could mean only 'in the power of': for, in reference to *one person*, *ἐπὶ*

could not possibly mean merely 'with.' After ἐπὶ Λυδοῖς, however, the repetition of ἐπί in a different sense would here be awkward.—**πόνων λατρεύματ'**, service consisting in toils (defining gen.): cp. 505 ἄεθλ' ἀγώνων. (*O. C.* 105 μόχθοις λατρεύων, 'thrall *to* woes,' is not parallel.)—**ὁ ῥιπτὸς...μόρος**: cp. *Ant.* 36 φόνον...δημόλευστον. A sarcastic allusion to the vivid detail with which Lichas had told the story (270 ff.).

Heracles had really killed Iphitus. The denial here refers only to the place which the murder held in the story told by Lichas. Heracles was instigated, not by the Lydian servitude which punished his crime, or by those affronts (262 ff.) which Lichas represented as having moved him to the crime, but, in reality, by the refusal of Eurytus to give him Iolè.

358 **ὃν** refers, not to μόρος, but back to Ἔρως (354), verses 356 f. being parenthetical; just as in 997 ἣν refers to κρηπὶς in 992, and not to λώβαν in 996. The conjecture ὃ would enfeeble the passage. **ὃν...παρώσας** expresses that the divine agent, who should have been placed in the foreground of the story (cp. 862), has been thrust out of sight. Cp. Eur. *Andr.* 29 Ἑρμιόνην γαμεῖ, | τοὐμὸν παρώσας δεσπότης δοῦλον λέχος.—**ἔμπαλιν λέγει**, speaks in a contrary sense. Her. 1. 207 ἔχω γνώμην ...τὰ ἔμπαλιν ἢ οὗτοι. *Il.* 9. 56 οὐδὲ πάλιν ἐρέει ('gainsay').

359 **ἀλλ' ἡνίκ'**: here ἀλλά merely serves to resume the story, after the parenthesis: cp. δέ in 252, 281.—**οὐκ ἔπειθε**: the *imperf.* is regularly used with ref. to such failure (*e.g.*, Thuc. 3. 3 ἐπειδὴ...οὐκ ἔπειθον: id. 4. 4 ὡς οὐκ ἔπειθεν).—**τὸν φυτοσπόρον**: not yet identified with Eurytus. That disclosure forms the climax, at 380.

360 f. **κρύφιον ὡς ἔχοι λέχος**: cp. Her. 3. 1 οὐκ ὡς γυναῖκά μιν ἔμελλε...ἕξειν, ἀλλ' ὡς παλλακήν.—**ἔγκλημα** is properly the matter of the complaint: **αἰτίαν**, the imputation of blame for it. For αἰτία in this sense, cp. *O. T.* 656, *Ai.* 28.—**ἑτοιμάσας**: cp. Isae. or. 11 § 14 ἀγῶνας παρασκευάζειν ('to get up' lawsuits against one).

362—364 **ἐπιστρατεύει...ἄνακτα πατέρα.** I keep the traditional text, only with **τόνδ'** (B) instead of **τῶνδ'** (L) in 363: in the poet's time either would have been written ΤΟΝΔ. If the text be sound, it means:—'he makes war upon her country, that in which (Lichas) said that this Eurytus was master of the throne.' But there are three difficulties:

(1) It was needless to say that the girl's πατρίς was also the realm of Eurytus: cp. 244 f.: 283 ff.: 315.

(2) Heracles is subject to ἐπιστρατεύει and κτείνει: but Lichas to εἶπε. Such a change of subject is very harsh: still, it is not impossible; and, as the *narrative* of Lichas has been the foremost topic so far, εἶπε would at once suggest him.

(3) At v. 377 Deianeira asks, ἆρ' ἀνώνυμος | πέφυκεν; *i.e.*, 'is she of obscure birth?'—and then, for the first time, learns that the girl's father is *Eurytus*.

The only course which removes all these three difficulties is Hartung's,—who brackets the words τὴν ταύτης...πατέρα, so that three verses shrink into one,—ἐπιστρατεύει πατρίδα τῇσδε, καὶ πόλιν. This would certainly improve the passage. And it is conceivable that the interpolation should have been due to actors.

365 f. ἥκει, Heracles: he is not, indeed, yet at Trachis (and the words δόμους ὡς τούσδε go with πέμπων); but, after his distant wanderings, he may be said to 'have arrived,' since in his march from Oechalia he has already reached the point of Euboea nearest to his home (237). Heracles being the subject to ἔπερσε and to ἐντεθέρμανται (368), there would be an exceptional harshness in making Lichas the subject to ἥκει: nor would this suit the sense so well.

δόμους ὡς τούσδε: see n. on *O. T.* 1481 ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας. The case for reading ἐς is stronger here than there. Yet I refrain from altering, since the house so easily suggests the household.

368 οὐδ' εἰκός: οὐδέ here = 'nor,' rather than, 'not even.'—ἐντεθέρμανται. This compound is not found elsewhere, while ἐκθερμαίνω is frequent. But ἔνθερμος was common, and is applied by Arist. to a 'fervid' temperament (*Physiogn.* 2, p. 806 *b* 26: διάνοιαν...ἔνθερμον: 3 p. 808 *a* 37 εὐφυεῖς καὶ ἔνθερμοι). Here ἐν-, suggesting the inward, *hidden* flame, seems better than the more prosaic ἐκ-.

371 f. πρὸς μέσῃ Τραχινίων ἀγορᾷ: μέσῃ here implies, 'open,' 'public,' as in ἔδειξ'...ἐς μέσον (*Ph.* 609): πρός, lit. 'close to'; the ἄγγελος had been one of those who stood in the outer part of the crowd, while inner circles were thronging round Lichas; he had thus been able to get away quickly (188—195).—ἀγορᾷ, not 'market-place,' but 'gathering' (the place was a λειμών, 188); a sense not rare even in Attic prose: cp. Xen. *An.* 5. 7. 3 συναγαγεῖν αὐτῶν ἀγοράν: Aeschin. or. 3 § 27 ἀγορὰν ποιῆσαι τῶν φυλῶν.

Join ὡσαύτως ἐμοί: cp. Her. 2. 67 ὡς δὲ αὕτως τῇσι κυσὶ οἱ ἰχνευταὶ θάπτονται.

374 **τὸ δ' ὀρθόν**: cp. the words of the messenger to Eurydicè in *Ant.* 1194 f. *τί γάρ σε μαλθάσσοιμ' ἂν ὧν ἐς ὕστερον | ψεῦσται φανούμεθ'; ὀρθὸν ἀλήθει' ἀεί.*

375 f. **ποῦ...πράγματος**; *Ai.* 102 *ποῦ σοι τύχης ἔστηκεν; ib.* 314 *ἐν τῷ πράγματος.*—**ὑπόστεγον** with **εἰσδέδεγμαι**: cp. *El.* 1386 *βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι.*

377 f. **ὦ δύστηνος**, *sc.* **ἐγώ**: cp. 1143, 1243. *Ph.* 744 *δύστηνος, ὦ τάλας ἐγώ.*—**ἀνώνυμος**: **ἄσημος καὶ δυσγενής** (schol.). The reference to origin is brought out by **πέφυκεν**.

This question seems strange after the words **κτείνει τ' ἄνακτα πατέρα τῆσδε** in 364,—which Deianeira can hardly be supposed to have forgotten. (See n. on 362 ff.) If those words be genuine, we might perhaps regard the question here as merely continuing her own bitter thought,—not as really asking for information:—'Wretched that I am! Is this the nameless maiden of whom he spoke?'

διώμνυτο (cp. 255 n.): Lichas had merely declared that he knew nothing (314—319).

379 **ἥ κάρτα**: these words begin the reply to a question in *El.* 312, Aesch. *Suppl.* 452: they are the first words of a speaker also in *Ai.* 1359, *El.* 1279.

The conject. **ὄνομα** for **ὄμμα** not only removes a difficulty, but is made almost certain by the question, **ἆρ' ἀνώνυμος πέφυκεν**; The words were easily confused: thus in *Ai.* 447 *ὄμμα* has been made in L from *ὄνομα*. By **ὄνομα**, as dist. from **φύσιν**, is meant partly the nobleness of the name itself (akin to Iolaüs, etc.), partly her personal renown for beauty.—**φύσιν**, birth, as *Ai.* 1301 *φύσει μὲν ἦν | βασίλεια* (and *ib.* 1259).

380 f. **πατρὸς μὲν οὖσα κ.τ.λ.** The simplest account of the *μέν* is that **Ἰόλη δὲ καλουμένη** ought to have followed, but, owing to the fact that her *name* is primarily in question, the second clause became **Ἰόλη ἐκαλεῖτο**. The **ποτέ** belongs in sense to **ἐκαλεῖτο**, not to **οὖσα**: the imperf. refers to her former condition in her own home: cp. 301 *ἦσαν.*

Ἰόλη: Curtius (*Etym.* § 590) accepts the connection with *ἴον*. Some mythologists regard Iolè as 'the violet dawn,' who is wedded to the rising sun (Hyllus) after his precursor (Heracles) has passed away in fiery glory (Paley, *Introd. to Tr.*, p. 204). The poet, at least, is innocent of such symbolism.—**τῆς**: 47 n.

382 **βλάστας**: the plur., as *O. T.* 717, *O. C.* 972.—**οὐδὲν ἱστορῶν**, compared with the words of Lichas himself (317 *οὐδ' ἀνιστόρουν μακράν*), seems better taken as = 'because he had

not been *inquiring*' (ὅτι οὐδὲν ἱστόρει), than, 'because he did not *know*' (cp. *O. T.* 1484 f.).

383 f. **ὅλοιντο** κ.τ.λ.: a forcible way of saying, 'Any kind of misdoing might be pardoned sooner than treachery of the kind which we see here.' Cp. 468 f., σοὶ δ' ἐγὼ φράζω κακὸν | πρὸς ἄλλον εἶναι, κ.τ.λ.

The comment is aimed at Lichas in the first instance; but its vague form seems purposed, so that the hearers may extend it, if they please, to Heracles. Deianeira herself is in doubt whether the dissimulation practised by Lichas was prompted by her lord (449): Lichas explains that it was not so (479 f.).

τὰ δὲ: for the place of the art., cp. 92 n.: for δὲ as = ἀλλά, *Ant.* 85 n.—**μὴ** (generic) **πρέπονθ' αὑτῷ**: the treachery is aggravated by the fact of the high trust reposed in those from whom it proceeds. *Ph.* 1227 ἔπραξας ἔργον ποῖον ὧν οὔ σοι πρέπον;

385 **ποεῖν**: for the spelling, cp. *Ph.* 120 n.

387 f. **πεύθου**: Nauck writes **πυθοῦ**. But the change is as needless here as in *O. T.* 604. Where the sense is, '*inquire*,' the pres. is right: cp. *O. C.* 993 πότερα πυνθάνοι, ἂν εἰ | πατήρ σ' ὁ καίνων: *ib.* 1155 ὡς μὴ εἰδότ' αὐτὸν μηδὲν ὧν σὺ πυνθάνει. On the other hand in *O. T.* 332 f. τί ταῦτ' | ἄλλως ἐλέγχεις; οὐ γὰρ ἂν πύθοιό μου, the aor. is required, as the sense is, '*learn*.' Cp. above, 66, 91; and below, 458.

σαφῆ = ἀληθῆ: *El.* 1223 ἔκμαθ' εἰ σαφῆ λέγω.—**πρὸς βίαν**, *i.e.*, with stringent questioning (such as the ἄγγελος himself applies, 402 ff.). The phrase is rare, except where physical force is meant; cp., however, *O. C.* 1185 οὐ γάρ σε, θάρσει, πρὸς βίαν παρασπάσει | γκώμης.—**κρίνειν** = ἀνακρίνειν: 195 n.

389 **οὐκ ἀπὸ γνώμης**, not away from good judgment,—not otherwise than it prescribes: οὐκ ἄνευ συνέσεως (schol.). Cp. οὐκ ἀπὸ καιροῦ, οὐκ ἀπὸ τρόπου (n. on *O. C.* 900): Plat. *Theaet.* p. 179 C οὐκ ἀπὸ σκοποῦ εἴρηκεν. Others understand, 'not contrary to *my own* judgment' (τοῦτο κἀμοὶ ἀρέσκει, schol.). *Il.* 10. 324 σοὶ δ' ἐγὼ οὐχ ἅλιος σκοπὸς ἔσσομαι, οὐδ' ἀπὸ δόξης ('belying thy hope'): *ib.* 1. 561 ἀπὸ θυμοῦ | μᾶλλον ἐμοὶ ἔσεαι. But here γνώμης seems better taken generally.

391 **οὐκ ἐμῶν ὑπ' ἀγγέλων**: though it would be easy to supply κληθείς from **αὐτόκλητος** (*Ai.* 289 ἄκλητος οὐδ' ὑπ' ἀγγέλων | κληθείς), it is needless to do so: cp. Eur. *Andr.* 561 οὐ γὰρ μιᾶς σε κληδόνος προθυμίᾳ | μετῆλθον, ἀλλὰ μυρίων ὑπ' ἀγγέλων.

After 392 Lichas re-enters.

394 **ὡς ὁρᾷς.** I receive this slight and easy correction of **εἰσορᾷς**, holding that the latter does not admit of any sound defence. Various explanations of it have been attempted, the best of which is Dindorf's plea that **εἰσορᾷς** is parenthetic. But this does not suit the idiom of tragedy. The parenthetic ὁρᾷς (interrogative) does not support it.

As regards **ὡς ὁρᾷς**, Blaydes well points out that a double **ὡς** occurs elsewhere: 1241 *τάχ', ὡς ἔοικας, ὡς νοσεῖς φανεῖς*: *Ant.* 735 *ὁρᾷς τάδ' ὡς εἴρηκας ὡς ἄγαν νέος; El.* 1341 *ἤγγειλας, ὡς ἔοικεν, ὡς τεθνηκότα.*

395 f. **ἐκ ταχείας**: cp. 727, and n. on *Ant.* 994.—**σὺν χρόνῳ... βραδεῖ**: *O. C.* 1602 *ταχεῖ...σὺν χρόνῳ.*—**πρὶν ἡμᾶς κἀννεώσασθαι λόγους.** The compound verb is confirmed, as against the *καὶ νεώσασθαι* of the MSS. (cr. n.), by the schol.'s paraphrase, *ἀνακαινίσασθαι*; and more esp. by Eustath., p. 811, 20 (on *νειοῖο βαθείης, Il.* 10. 353), *νεᾶν, οὗ χρῆσις παρ' Ἡσιόδῳ ἐν τῷ, θέρεος δὲ νεωμένη οὐκ ἀπατήσει* (*Op.* 462), *ἐξ οὗ καὶ παρὰ Σοφοκλεῖ ἀνανεώσασθαι λόγους, τὸ ἀνακινῆσαι.* On the other hand, the MS. *καί* is clearly sound: *πρὶν καί* here = 'before *even*'; see on *Ant.* 280. For the apocopè of the prep. in *κἀννεώσασθαι*, cp. 335 *ἀμμείνασ'*.

398 **ἥ καὶ**: 246.—**τὸ πιστὸν τῆς ἀληθείας**, the faithfulness of the truth, = the honest truth.—**νεμεῖς**, 'wilt thou give me,' as in *νέμειν μοῖράν τινι*, because she claims a true account as *due* to her: 436 f. *μὴ...ἐκκλέψῃς λόγον.* Cp. the pass. in Her. 9. 7 *τὸ μὲν ἀπ' ἡμέων οὕτω ἀκίβδηλον νέμεται ἐπὶ τοὺς Ἕλληνας*: so honestly do we discharge our duty towards the Greeks.

Even without the hint in the schol. (cr. n.), it would have been clear that **νεμεῖς** must be read here.

402 **οὗτος, βλέφ' ὧδε**: the ἄγγελος roughly bespeaks attention for his own question; **ὧδε** = δεῦρο (*O. T.* 7 n.). Cp. *O. T.* 1121 *οὗτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέπων*: *Ai.* 1047 *οὗτος, σὲ φωνῶ.*

403 **σὺ δ'**: a reproof of the meddling stranger. Cp. Isae. or. 8 § 24 *σὺ δὲ τίς εἶ; σοὶ δὲ τί προσήκει θάπτειν; οὐ γιγνώσκω σε.*

404 **τόλμησον**, an ironical rejoinder: 'bring yourself to do it,'—'have the goodness to do it.' (Not, 'dare.') Cp. *O. C.* 184, *Ph.* 82, 481.—**εἰ φρονεῖς**, 'if thou comprehendest' (the question). Not, 'if thou art sane'—which would be too strong here.—**ἱστορῶ** with double acc., like **ἐρωτῶ**: Eur. *Ph.* 621 *τί μ' ἱστορεῖς τόδε;*

407 **λεύσσων μάταια** (adv., cp. *O. T.* 883), suffering a delusion of the eyes. Cp. 863: Hor. *C.* 3. 27. 39 (*an me*) *Ludit imago | Vana?*

409 **δίκαια**: for the plur., cp. 64.—The division of the verse between two speakers (*ἀντιλαβή*) gives vivacity: cp. 418, 876.

411 **δίκαιος**: cp. 348.

412 **ποικίλας** (ῑ): cp. 1121: for *ποικίλος* with ref. to subtlety, see on *O. T.* 130 *ἡ ποικιλῳδὸς Σφίγξ*.

415 f. **ἱστορούμενος** = *ἐρωτώμενος*, a comparatively rare use of this passive; so Her. 1. 24 *κληθέντας ἱστορέεσθαι εἴ τι λέγοιεν*.—**οὐ σιγηλὸς εἶ**: as Creon calls the *φύλαξ* a *λάλημα*, *Ant.* 320. Possibly an echo of Eur. *Suppl.* 567 *λέγ', εἴ τι βούλει· καὶ γὰρ οὐ σιγηλὸς εἶ*: where the phrase alludes to the rhetoric of the herald Copreus.

418 **κάτοισθα**, *i.e.*, thou knowest whom I mean: *O. T.* 1048 *ὅστις κάτοιδε τὸν βοτῆρ' ὃν ἐννέπει*.

419 **ἣν ὑπ' ἀγνοίας ὁρᾷς**. If these words are sound, they mean, 'on whom you look with (affected) ignorance.' There is little force in the objection that Iolè is not actually present: the Messenger is calling up the recent scene (314—319), which is so fresh in their minds. The real question is,—could **ὑπ' ἀγνοίας** be thus used,—as = '*with*' (not '*from*') 'ignorance'? Elsewhere *ὑπό* denotes some external accompaniment of action, as (1) *sound*, *ὑπὸ συρίγγων*: or *silence*, *ὑπ' εὐφήμου βοῆς* (*El.* 630): (2) *light*, *ὑπὸ λαμπάδων*: (3) *a pressure from without*, as *ὑπὸ μαστίγων*.

On the whole, I do not feel sure that there is a corruption. If there is, it probably lies deep.

421 f. **τίς πόθεν μολών**: *Od.* 1. 170 *τίς πόθεν εἰς ἀνδρῶν;* Eur. *El.* 779 *τίνες | πόθεν πορεύεσθ';*—**πάρα** is much better here than *παρών*, a corruption which may have been induced by *μολὼν* above. In 431, on the other hand, the emphasis of *παρὼν* is fitting.

423 f. **πολλοῖσιν ἀστῶν** answers **ποίοις ἐν ἀνθρώποισι;**—**ἀγορᾷ**: 372 n.—**ταῦτά γ'**: Iolè's name and birth: **γε** hints that more is in reserve.

425 If the MS. **ναί** be genuine here, it stands, of course, *extra metrum*, as in Eur. *I. T.* 742 *ναί. | πείσω σφε κ.τ.λ.* There, too, it has good MS. authority, but is omitted by Dindorf. Here, perhaps, it might indicate a moment of embarrassment on the part of the herald, who now sees that he is detected.

The γε after κλύειν makes ναί unnecessary, but proves nothing against it.

ταὐτὸ: other places where tragic metre proves this form are *O. T.* 734; fr. 771 οὐ γάρ τι βουλῆς ταὐτὸ καὶ δρόμου τέλος: Eur. *Med.* 564 ἐς ταὐτὸ θείην. But metre proves ταὐτόν in five places of Soph. (*O. T.* 325: *O. C.* 612, 1419: *Ph.* 546, 1256), as in Aesch. *Eum.* 625, Eur. *Or.* 1280, etc. Aristophanes uses both forms (*Nub.* 663 ταὐτό, *Eq.* 319 ταὐτόν, etc.).

426 The antithesis is between the whole phrases, δόκησιν being the important word in the first, and ἐξακριβῶσαι in the second. ἐξακρ. λόγον means here, 'to render a statement *precise*,' by bringing definite evidence in support of it.

427 ποίαν δόκησιν; This idiom, so common in colloquial Attic (Ar. *Ach.* 61 f., etc.), is alien from tragedy; but Schneidewin and others quote Eur. *Helen.* 566 ΕΛ. ὦ χρόνιος ἐλθὼν σῆς δάμαρτος ἐς χέρας. | ΜΕ. ποίας δάμαρτος; ('how? '*wife*'?').

429 f. ἐγὼ δάμαρτα; Another colloquialism: cp. Ar. *Lys.* 529 f. ἐπανορθώσαιμεν ἂν ὑμᾶς. | —ὑμεῖς ἡμᾶς; δεινόν γε λέγεις κοὐ τλητὸν ἔμοιγε.—τόνδε τίς κ.τ.λ.: *Ph.* 444 τοῦτον οἶσθ' εἰ ζῶν κυρεῖ;

431 The emphatic σοῦ seems better here than σου. It may be noted that, instead of ἤκουσεν, we should usu. have ἤκουσα: see on *O. C.* 6.

432 f. ἡ Λυδία (*sc.* γυνή) = ἡ Λυδή (70), Omphalè. The adj. Λύδιος (frequent in poetry) is used by Soph. in fr. 728 Λυδία λίθος. And as in fr. 49 he has Λυδῆς (for Λυδίας) κερκίδος, so here he admits the converse licence.—ὁ τῆσδ' ἔρως φανείς, the love for her, as it was manifested,—φανείς implying that this manifestation was sudden and violent,—like a fire blazing forth: cp. Aesch. *Pers.* 353 ἦρξεν μέν, ὦ δέσποινα, τοῦ παντὸς κακοῦ | φανεὶς ἀλάστωρ ἢ κακὸς δαίμων ποθέν.—For this third clause, reiterating the sense of the first (ὡς ταύτης πόθῳ κ.τ.λ.), see on *Ant.* 465—468.

434 f. ἀποστήτω: cp. *El.* 912 τῆσδ' ἀποστῆναι στέγης: Thuc. 7. 28 ἀποστῆναι ἐκ Σικελίας. Here a prose-writer would have said rather μεταστήτω.—νοσοῦντι ληρεῖν: the dat. is bold, but does not warrant suspicion; it follows the analogy, partly of διαλέγεσθαί τινι, but more especially of φιλονεικεῖν τινι (Plat. *Legg.* 731 A), στασιάζειν τινί (id. *Rep.* 556 E): the notion is, 'to hold a silly *controversy* with a madman.' Cp. the schol., οὐ γὰρ φιλονεικήσω πρὸς αὐτον.

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the danger which you may fear is imaginary); *but* you, on the other hand, if you are withholding the truth, are doing wrong.' —**μαθὼν...ἐκμανθάνεις**: cp. 336 f.

451 f. αὑτὸν = **σεαυτόν**: *O. C.* 929 **αἰσχύνεις πόλιν | τὴν αὑτὸς αὑτοῦ.**—**ὅταν θέλῃς κ.τ.λ.**: the form is general, but the reference is to this particular case: when you wish to prove *kind* (by sparing pain), you will be found the reverse (cp. 458). —For **ὀφθήσει**, cp. *Ant.* 709.

454 κὴρ, a deadly thing (*Ph.* 42, 1166): **πρόσεστιν**, said of a quality or a repute which attaches to a man: *Ai.* 1079 **δέος γὰρ ᾧ πρόσεστιν αἰσχύνη θ' ὁμοῦ**: cp. *ib.* 521.

455 ὅπως δὲ λήσεις κ.τ.λ.: and as for the hope of your escaping detection, not even that comes to pass (as a result of reticence) Cp. *O. T.* 1058 **οὐκ ἂν γένοιτο τοῦθ', ὅπως... | ...οὐ φανῶ τοὐμὸν γένος.** Instead of saying, **οὐδ' αὖ τοῦτο γίγνεται, ὅπως λήσεις**, the speaker puts **ὅπως δὲ λήσεις** first, to mark the fresh hypothesis.

457 f. δέδοικας...ταρβεῖς: for the substituted synonym, cp. 347 f.: *O. T.* 54 **ἀλλ' εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς.**—**τοῦτο**, emphatic: cp. *Ph.* 912.

460 πλείστας ἀνὴρ εἷς: cp. *O. C.* 563.—**ἔγημε** does not necessarily denote wedlock: Eur. *Tro.* 44 (of Cassandra) **γαμεῖ βιαίως σκότιον Ἀγαμέμνων λέχος.**—**δή** = **ἤδη**: *O. T.* 968.

462 f. ἠνέγκατ': so Plat. *Legg.* 762 A (quoted by Campbell) **ταῖς μὲν θωπείαις ὑπείκοντες ὀνείδη φερέσθωσαν ἐν πάσῃ τῇ πόλει**: *i.e.*, 'have reproaches for their reward.' (For the normal use, cp. *Phaedr.* 245 B **φερέσθω τὰ νικητήρια.**) The irony of **φέρεσθαι ὀνείδη** is less open than in such phrases as **πένθη καρποῦσθαι** or **δάκρυα κερδαίνειν**: we might rather compare our own phrase, 'to *come off* second-best' (instead of 'victorious').

ἥδε τε, οὐδ' εἰ...ἐντακείη, (ἐνέγκαιτ') ἄν (ὄνειδος). For the ellipse of the optat., cp. *El.* 364 **τῆς σῆς δ' οὐκ ἐρῶ τιμῆς τυχεῖν, | οὔτ' ἂν σύ, σώφρων γ' οὖσα (*sc.* ἐρᾷς)**: *Ph.* 115 n. Though **οὐδ'** ('not even') goes closely with **εἰ**, yet **ἄν** is placed between them: cp. *O. C.* 272 **οὐδ' ἂν ὧδ' ἐγιγνόμην κακός.**

ἐντακείη τῷ φιλεῖν: the subject to the verb is surely Iolè. To make Heracles the subject is not impossible (Greek could be bold in such transitions),—but it would be excessively harsh. Deianeira has already implied that she believed Iolè to be enamoured of Heracles (444).

ἐντακείη admits of two explanations: I prefer the first. (1) 'Though she be utterly *absorbed in* her love': lit., melted

into it,—with her whole soul irrevocably steeped in it. The metaphor is from pouring molten wax or metal into a mould, to which it cleaves. Extant examples of ἐντήκεσθαι show only the converse way of speaking, as if here we had τὸ φιλεῖν ἐντακείη αὐτῇ: *El.* 1311 μῖσός τε γὰρ παλαιὸν ἐντέτηκέ μοι: fr. 856. 7 ἐντήκεται γὰρ (ἔρως) πλευμόνων ὅσοις ἔνι | ψυχή. (2) The other possible sense is, 'be melted,' 'languish,' *with* love; τῷ φιλεῖν being then instrum. dat. This is, however, a weaker meaning, and less appropriate. For: (*a*) it would imply an *unsatisfied* longing; and (*b*) Deianeira's thought is rather this:—'I will not be harsh to her, even though she be resolved *never to renounce* his love.'

464 ᾥκτιρα: for the spelling, cp. *O. T.* 13. δὴ here emphasises the whole phrase ᾥκτιρα...μάλιστα: we cannot hold (with Blaydes) that δὴ μάλιστα is for μάλιστα δή, any more than that δὴ πόλλ' (153) is for πολλὰ δή.

468 f. ῥείτω κατ' οὖρον, go down the stream before the wind. For οὖρον, cp. 815. She means, 'it is idle to dwell upon what cannot be undone.'—κακὸν = ἄπιστον, ψευδῆ (347). —πρὸς ἄλλον κ.τ.λ.: *i.e.*, 'if thou must use deceit, use it towards anyone rather than me': cp. *Ph.* 1119 στυγερὰν ἔχε | δύσποτμον ἀρὰν ἐπ' ἄλλοις. The parataxis makes the precept κακὸν | πρὸς ἄλλον εἶναι absolute in form, though it is only relative in sense: cp. 383 f.: Isocr. or. 6 § 54 πῶς οὐκ αἰσχρὸν,...τὴν μὲν Εὐρώπην...μεστὴν πεποιηκέναι τροπαίων,...ὑπὲρ δὲ τῆς πατρίδος...μηδὲ μίαν μάχην φαίνεσθαι μεμαχημένους;

470 f. πιθοῦ λεγούσῃ: cp. *El.* 1207 πιθοῦ λέγοντι, κοὐχ ἁμαρτήσει ποτέ. The aor. imper. = 'obey her,'—'do the thing which she urges': while πείθου would mean rather, 'be persuaded': cp. *O. C.* 1181. Here the context seems slightly in favour of πιθοῦ, though the pres. is also quite admissible.—γυναικὶ τῇδε: this simple dat. of the pers. with μέμφομαι, though not very rare, is less frequent than either (1) μέμφομαί τινα, *El.* 383 f., or (2) μέμφομαί τινί τι.

472 f. ἀλλ', 'Nay, then': *Ph.* 524.—θνητὴν φρονοῦσαν θνητά: Eur. fr. 796 ὥσπερ δὲ θνητὸν καὶ τὸ σῶμ' ἡμῶν ἔφυ, | οὕτω προσήκει μηδὲ τὴν ὀργὴν ἔχειν | ἀθάνατον, ὅστις σωφρονεῖν ἐπίσταται. Arist. *Rhet.* 2. 21 § 6 quotes from an unknown poet, ἀθάνατον ὀργὴν μὴ φύλασσε θνητὸς ὤν: also (perh. from Epicharmus, as Bentley thought), θνατὰ χρὴ τὸν θνατόν, οὐκ ἀθάνατα τὸν θνατὸν φρονεῖν. Cp. *Eth. Nic.* 10. 7 § 8 οὐ χρὴ δὲ κατὰ τοὺς παραινοῦντας ἀνθρώπινα φρονεῖν ἄνθρωπον ὄντα οὐδὲ θνητὰ

τὸν θνητόν, ἀλλ' ἐφ' ὅσον ἐνδέχεται ἀθανατίζειν.—**ἀγνώμονα** seems best taken as acc. neut. plur. It is true that ἀγνώμων is usu. said of persons: but analogous compounds are often neut., as *Ai.* 1236 κέκραγας...ὑπέρφρονα, Aesch. *Cho.* 88 πῶς εὔφρον' εἶπω. For ἀγνώμων, 'inconsiderate,' 'not making fair allowance,' cp. *O. C.* 86: and below, 1266.

474 **κρύψομαι**: midd., 'keep my knowledge to myself': but it is not practically different from κρύψω here. A midd. force is better marked in *Ai.* 647 φύει τ' ἄδηλα καὶ φανέντα κρύπτεται (hides in itself), and *ib.* 246 κάρα...κρυψάμενον. The only other examples of the simple midd. κρύπτομαι are late, though the midd. ἀποκρύπτομαι and ἐπικρύπτομαι were frequent.

475 **ἔστιν γὰρ οὕτως**: this is not the γάρ which merely prefaces a statement (*O. T.* 277): rather it refers to v. 474: 'the truth,—*for* it has still to be told by me.'

476 ff. **ταύτης ὁ δεινὸς ἵμερος**: the article is explained by the preceding verse:—'It is as he says: *she* inspired *that* strong passion (of which he has spoken, 431 f.).' This is a compressed way of making two admissions,—'love was the real motive, and she was the object of that love.'—Some commentators hold that **ὁ δεινὸς** here means simply, '*very*' (or '*most*') 'potent.' The evidence for this supposed use of the article does not seem sufficient to establish it.

ποθ': referring to a time before the death of Iphitus: cp. 359.—**Ἡρακλῆ**: on the form cp. 233 n.—**διῃλθε**: cp. Eur. *Suppl.* 288 κἀμὲ γὰρ διῃλθέ τι ('a pang shot through my heart also').—**τῆσδ'** after **ταύτης**: *Ant.* 296.—**ἡ πολύφθορος**: the adj., though proleptic, takes the art.: cp. *O. C.* 1088 τὸν εὔαγρον τελειῶσαι λόχον.—**πατρῴους**: a somewhat rare fem., used either (1) for metre's sake, as here, and Eur. *Suppl.* 1146 δίκα | πατρῴους: or (2) for euphony, as Aesch. *Ag.* 210 πατρῴους χέρας, Eur. *Her.* 810 τιμὰς πατρῴους. Cp. 533: *O. C.* 751.

479 **καὶ τὸ πρὸς κείνου**, what is on *his* side (in his favour) too: *O. T.* 1434 πρὸς σοῦ γὰρ οὐδ' ἐμοῦ φράσω.

483 **εἴ τι τήνδ' ἁμαρτ.**, instead of εἴ τι τόδ' ἁμάρτ.: *O. C.* 88 ταύτην (instead of τοῦτ') ἔλεξε παῦλαν.—**νέμεις**=νομίζεις, *O. C.* 879.

484 f. **γε μὲν δή**: as *El.* 1243 ὅρα γε μὲν δὴ κ.τ.λ.—**κείνου τε καὶ σὴν κ.τ.λ.**: Eur. *Ph.* 762 σοῦ τε τὴν τ' ἐμὴν χάριν.

486 f. **στέργε**: cp. Eur. *Andr.* 213, where Andromachè is giving Hermionè the same kind of advice;—χρὴ γὰρ γυναῖκα, κἂν κακῷ πόσει δοθῇ, | στέργειν, ἀμιλλάν τ' οὐκ ἔχειν φρονήματος.—

λόγους οὓς εἶπας ἐς τήνδ', alluding to the assurance given in 462 ff.: for ἐς, 'with regard to,' cp. *Ph.* 1053. The reference is not to Deianeira's reception of Iolè in 310—334.—ἐμπέδως, unalterably,—*i.e.*, so that the promise shall be kept: cp. 827: *Ph.* 1197 ἴσθι τόδ' ἔμπεδον. The conjecture ἐμπέδους is plausible, but not necessary.

488 f. Either τἄλλ' or χρεὼν ought logically to be absent.

490 καὶ emphasises φρονοῦμεν ('I *do* think thus'): cp. 314, 600.

νόσον γ' ἐπακτὸν ἐξαρούμεθα, lit., '*take up* (the burden of) a trouble which I should *bring upon myself*,'—viz., the anguish of a vain fight against all-conquering Ἔρως. The schol. rightly explains ἐπακτὸν by αὐθαίρετον: as does the schol. on Eur. *Ph.* 343 γάμων ἐπακτὸν ἄταν. This view is confirmed by the presence of γε, meaning, 'at any rate I shall not add to my own woes.' For a parallel use of ἐπάγεσθαι, cp. Lys. or. 4 § 19 πολὺ μείζω συμφορὰν ἐμαυτῷ...ἐπαγαγέσθαι: Dem. or. 19 § 259 αὐθαίρετον αὑτοῖς ἐπάγονται δουλείαν. For ἐξαρούμεθα cp. *Od.* 10. 84 ἔνθα κ' ἄϋπνος ἀνὴρ δοιοὺς ἐξήρατο μισθούς ('take up,' *i.e.*, 'win'). The simple αἴρομαι is often so used, with ref. either to 'winning' a prize, or 'taking up' a burden (*O. T.* 1225 ἀρεῖσθε πένθος, *Ant.* 907 ἠρόμην πόνον). This αἴρομαι can be replaced by the rarer ἐξαίρομαι just as φέρομαι, in a like sense (462 n.), by the rarer ἐκφέρομαι: *El.* 60 κἀξενέγκωμαι κλέος.

θεοῖσι δυσμαχοῦντες: *Ant.* 1106 ἀνάγκῃ δ' οὐχὶ δυσμαχητέον. The compound means, 'to wage an up-hill fight': cp. δυστοκεῖν, δυσθανατεῖν. For the masc. plur., used by a woman with ref. to herself, cp. *El.* 399, Eur. *Hec.* 511.

493 λόγων τ': the elision gives a quasi-caesura: cp. *Ph.* 101.—λόγων...ἐπιστολὰς = 'mandates consisting in words' (defining gen.), *i.e.*, her (verbal) messages to Heracles, as distinguished from the δῶρα. Sophocles, like Aesch., uses ἐπιστολή only in the general sense of 'mandate' (*O. C.* 1601, *Ai.* 781): Eur. uses it also with ref. to a written letter (*I. A.* 111 etc.).

494 ff. προσαρμόσαι, lit., 'adjust'; *i.e.*, 'give in fitting recompense.' But Deianeira's choice of the word has been influenced by her secret thought,—already turned towards the philtre which she would *apply* to Heracles: cp. 687 ἕως νιν ἀρτίχριστον ἁρμόσαιμί που. And at the same time the word is unconsciously ominous (cp. 767 προσπτύσσεται).

This is the first mention of the fateful gift. An unobtrusive significance is given to it by two traits of expression. (1) δῶρα

is drawn into the relative clause (*O. C.* 907), and resumed, with a light emphasis, in *καὶ ταῦτ'*: cp. *Ph.* 1247 *ἃ γ' ἔλαβες βουλαῖς ἐμαῖς, | πάλιν μεθεῖναι ταῦτα.* (2) A pause follows the second foot of the verse (*ἄγῃς*). Cp. 27 n.

ἄγῃς is not meant to be in contrast with **φέρῃς** (493): it is here a mere synonym for it (cp. 457). *φέρειν* is used with ref. to the robe in 602, 622, 758, 774. Cp. *O. C.* 354 *μαντεῖ' ἄγουσα πάντα* (= *φέρουσα*). On the other hand in 183 *ἄγοντ' ἀπαρχάς*, and 751 *ἄγων τροπαῖα κ.τ.λ.*, an attendant train is implied.—**δίκαια**: cp. 409.—**ὧδε** is explained by *σὺν π. στόλῳ*: it should not be taken with *πολλῷ*, nor as = *δεῦρο* (*O. T.* 7). After 496 Deianeira and Lichas go within. The messenger retires.

497—530 *First στάσιμον. Strophe* (497—506) = *antistrophe* (507—516): *epode* 517—530.

In the scene which has just ended, testimony has been borne to the omnipotence of Love (441 ff.). The Trachinian maidens set out from this theme. Thence they pass to another, which the same scene might well suggest. Deianeira, the much-tried wife, has now a rival in the affections of her lord. The Chorus recall a far-off day, when, in her youthful beauty, she was the prize for whom Heracles strove with Acheloüs.

497 μέγα τι σθένος...νίκας = *μεγασθενῆ τινα νίκην*: the victory which she carries off is the glorious proof of her might. Cp. *O. C.* 1088 *σθένει Πινικείῳ.*— **ἐκφέρεται**: see on 491.

498 ff. θεῶν, a monosyll.: cp. 183.—**παρέβαν**: for the aor. (where English uses the pres.), cp. *Ph.* 1289 *ἀπώμοσ'*. It is better not to dwell on stories which ascribe weakness to the gods: Pind. *O.* 1. 35 *ἔστι δ' ἀνδρὶ φάμεν ἐοικὸς ἀμφὶ δαιμόνων καλά*: *ib.* 9. 40 *ἐπεὶ τό γε λοιδορῆσαι θεοὺς | ἐχθρὰ σοφία.*

Κρονίδαν: Zeus is *κατ' ἐξοχήν* so called, though his two brothers had the same father. Cp. the Homeric hymn to Aphroditè (4. 38), *καί τε τοῦ* (Zeus), *εὖτε θέλοι, πυκινὰς φρένας ἐξαπαφοῦσα, | ῥηιδίως συνέμιξε καταθνητῇσι γυναιξίν, | Ἥρης ἐκλελαθοῦσα.*—**οὐ λέγω**: implying religious **εὐφημία**: cp. *El.* 1467 *εἰ δ' ἔπεστι νέμεσις, οὐ λέγω.*

501 τὸν ἔννυχον Ἀιδαν: *O. C.* 1559 *ἐννυχίων ἄναξ*. Cp. *Il.* 15. 187 *τρεῖς γάρ τ' ἐκ Κρόνου εἰμὲν ἀδελφεοί, οὓς τέκε Ῥείη, | Ζεὺς καὶ ἐγώ, τρίτατος δ' Ἀΐδης ἐνέροισιν ἀνάσσων.* The allusion is to Pluto carrying off Persephonè.

502 Ποσειδάωνα, the regular Homeric form: L, which has *ποσειδῶνα* here, conversely gives *ποσειδαωνίῳ* (where **Ποσειδωνίῳ** is most probable) in *O. C.* 1494. Poseidon was as little true

to Amphitritè as Zeus to Hera: Propert. 2. 26. 46 *Neptunus fratri par in amore Iovi.*—**τινάκτορα γαίας** = ἐννοσίγαιον, ἐνοσίχθονα: *Hom. hymn.* 22. 2 γαίης κινητῆρα καὶ ἀτρυγέτοιο θαλάσσης.

503 ff. **ἐπὶ τάνδ'...ἄκοιτιν**, to win Deianeira as bride (predicate): for the prep., cp. *Ph.* 591 ἐπὶ τοῦτον... | ...πλέουσιν: Xen. *Cyr.* 1. 2. 9 ὅταν...ἐξίῃ...ἐπὶ θήραν.—**ἀμφίγυοι**: the prep. expresses the idea, 'two'; the second part of the compound suggests that of 'stalwart,' 'vigorous.' Thus the epithet is of the same class as δίστολοι (*O. C.* 1055), said of *two* persons who are *travelling*. It seems more likely that Sophocles here used ἀμφίγυος with an original boldness, than that he was directly thinking of the Homeric ἔγχεσιν ἀμφιγύοισιν (*Il.* 13. 147): where the adj. has been explained as (*a*) 'having a γυῖον, a limb (of iron), at each end,'—the λόγχη, and the σαυρωτήρ: or (*b*) 'having a λόγχη curved (γυ) on both sides': but Leaf *ad loc.* suggests (*c*) 'bending to either side,' 'elastic.' The primary notion of γυῖον is, 'a *flexible* limb.'

Other explanations of ἀμφίγυοι here are these:—(1) 'With massive limbs,'—ἀμφί being intensive. (2) 'Dexterous combatants': cp. ἀμφιδέξιος. (3) 'Of dissimilar forms,'—*i.e.*, man and bull.

κατέβαν, *in certamen descenderunt.*—Xen. *An.* 4. 8. 27 ἠγωνίζοντο δὲ παῖδες κ.τ.λ....καὶ καλὴ θέα ἐγένετο· πολλοὶ γὰρ κατέβησαν.—**πρὸ γάμων**, '*for* it,' *i.e.*, to win it (= ὑπέρ): not, '*before* it.' In πρό, just as in 'for,' the two notions are closely linked. Cp. *O. T.* 134 πρὸ τοῦ θανόντος (on his behalf): *El.* 495 πρὸ τῶνδε (on this account).

506 f. **πάμπληκτα**: schol. πληγῶν μεστά: cp. 50 πανδάκρυτ'. (It is over-refining to explain it as referring to the various *kinds* of blow, 517 f.)—**παγκόνιτά τ'**: the dust raised by the combat is the proverbial symbol of violent effort: neither can win ἀκονιτί. Cp. Ov. *Am.* 1. 15. 4 *Praemia militiae pulverulenta sequi.* Ovid may have had παγκόνιτα in mind when he described Heracles and Acheloüs as throwing handfuls of dust at each other (*Met.* 9. 35 f.): *Ille cavis hausto spargit me pulvere palmis,* | *Inque vicem fulvae iactu flavescit arenae.* For the accumulated compounds of πᾶς, cp. 660 f.—**ἐξήλθον ἄεθλ'**: 159 n.—**ἄεθλα** (= ἆθλους) **ἀγώνων**: cp. *Ph.* 507 δυσοίστων πόνων ἄθλ'.

507 f. **ποταμοῦ σθένος**: cp. 38: *Il.* 13. 248 σθένος Ἰδομενῆος.—**τετραόρου** = τετρασκελοῦς (schol.): lit., '*erect* upon four legs':

elsewhere always epithet of four horses yoked abreast, or of the chariot drawn by them.—**φάσμα ταύρου**, a periphrasis expressing his dread aspect: cp. *O. C.* 1568 σῶμά τ' | ἀνικάτου κυνός: Verg. *Aen.* 6. 289 *et forma tricorporis umbrae* (Geryon).

Acheloüs fights, then, as the **ἐναργὴς ταῦρος**,—not merely as the **ἀνδρείῳ κύτει βούπρῳρος** (12). Sophocles is here following the traditional version. The Homeric Scamander, in conflict with Achilles, *roars* 'like a bull' (**μεμυκὼς ἠΰτε ταῦρος**, *Il.* 21. 237). **ἐντεῦθεν ὁρμηθέντες** (says the schol. there) **τὸν Ἀχελῷον ἐταύρωσαν Ἡρακλεῖ ἀγωνιζόμενον**. The taurine form was given to Acheloüs, in that combat, by Archilochus (schol. *ib.*), by Pindar (schol. *Il.* 21. 194), and by the logographer Pherecydes (Apollod. 2. 6. 5): perhaps, too, by Panyasis, the author of an epic **Ἡράκλεια**.

509 ἀπ' Οἰνιαδᾶν: a town in Acarnania, on the west bank of the Acheloüs. It was about ten miles from the mouth of that river, which is described by Thuc. (2. 102) as **ἐς θάλασσαν . . ἐξιεὶς παρ' Οἰνιάδας καὶ τὴν πόλιν αὐτοῖς περιλιμνάζων**. The head of the Acheloüs appears on coins of Oeniadae.

510 Βακχίας: *Ant.* 1122 Βακχεῦ, Βακχᾶν | **ὁ ματρόπολιν Θήβαν** | **ναιετῶν**. Heracles was born at Thebes (116 n.).

511 f. παλίντονα, 'back-bent,' is a general epithet, referring to the shape of the bow; not to its being 'drawn back' in shooting, nor to its 'springing back' after the shot. It seems properly to have denoted a bow of which the curvature was in a direction contrary to that in which the archer bent the bow when drawing it.

λόγχας, two spears, in Homeric fashion: cp. *Il.* 3. 17 f., where Paris is armed with **κάμπυλα τόξα, ξίφος**, and **δύο δοῦρε**.—**ῥόπαλον**, the club, made from a wild-olive tree which Heracles had plucked up by the roots on Mount Helicon: cp. Theocr. 25. 206 ff., where he carries this **βάκτρον** in his right hand, and his bow in the left: Apoll. Rh. 2. 34 **καλαύροπά τε τρηχεῖαν** | **...ὀρειτρεφέος κοτίνοιο.—πινάσσων** would suit **λόγχας** (*Il.* 12. 298 **δύο δοῦρε τινάσσων**) as well as **ῥόπαλον**, but not **τόξα**, for which a word such as **ἔχων** or **νωμῶν** must be supplied: cp. n. on 353.—The picture is not distinct; his right hand must wield the club; his left may hold either bow or spears,—the other weapon being slung about him. As to the archer type of Heracles, here partly blended with the hoplite, cp. *Ph.* 727.

513 f. ἀολλεῖς here simply = **ὁμοῦ**: Hermann compares Mosch. 2. 48 **δοιοὶ δ' ἔστασαν ὑψοῦ ἐπ' ὀφρύος αἰγιαλοῖο** | **φῶτες**

ἀολλήδην.—ἴσαν (epic = ἦέσαν) ἐς μέσον: so Theocr. 22. 183 (of a fight) ὁ δ' εἰς μέσον ἦλυθε Λυγκεύς.—λεχέων: the plur., as *Ant.* 630 ἀπάτας λεχέων, *O. T.* 821 λέχη...τοῦ θανόντος.

515 f. μόνα δ': whereas in an ordinary ἀγών there were several ῥαβδοῦχοι.—εὔλεκτρος: in *Ant.* 795 the epithet of a bride: here, of the goddess who gives fair brides to men.—ἐν μέσῳ here refers to the umpire as an impartial judge between two competitors.—ῥαβδονόμει (= ἐρραβδονόμει). The officials who maintained order in the contests at the great festivals were called ῥαβδοῦχοι: Thuc. 5. 50 ἐν τῷ ἀγῶνι ὑπὸ τῶν ῥαβδούχων πληγὰς ἔλαβεν. The term included the notion of 'umpire': Plat. *Prot.* 338 A πείθεσθέ μοι ῥαβδοῦχον καὶ ἐπιστάτην καὶ πρύτανιν ἑλέσθαι, ὃς ὑμῖν φυλάξει τὸ μέτριον μῆκος τῶν λόγων ἑκατέρου. The verb ῥαβδονομεῖν occurs only here, and ῥαβδονόμος itself is post-classical: but cp. Hesych. (*s. v.* ῥάβδοι), καὶ ὁ βραβευτὴς ῥαβδονόμος.

517 τότ' ἦν χερός κ.τ.λ. In this compressed description of the fight, the two combatants figure alternately. (1) Heracles deals blows with his fists (χερὸς πάταγος),—then retires a little, and sends a shaft from his twanging bow (τόξων πάταγος). (2) Acheloüs charges, and the hero's club rattles on his horns (κεράτων πάταγος). (3) Then Heracles, turning to the wrestler's arts, endeavours to grapple with Acheloüs, to spring upon his back (ἀμφίπλεκτοι κλίμακες). (4) The tauriform god butts at his adversary (μετώπων πλήγματα). And the account fitly closes with the words, στόνος ἀμφοῖν.

For ἦν (μὲν)...ἦν δέ, cp. *Ant.* 806.

518 ἀνάμιγδα = ἀναμίξ, suggesting the confusion of sounds. The form is a rare one: but Nicander has ἀμμίγδην (*Alex.* 570, *Ther.* 912). Cp. 839 ἄμμιγα.

κεράτων. A prominent mention is given to the horns, since the story was that Heracles broke off one of them. Cp. Ovid *M.* 9. 85 *rigidum fera dextera cornu | Dum tenet, infregit, truncaque a fronte revellit.* Acheloüs ransomed it by giving his conqueror the horn of Amaltheia, or cornucopia (Apollod. 2. 7. 5). This gift, which Heracles transferred as the bride-price to Oeneus, was explained as a symbol of the increased fertility gained by works which altered the course of the Acheloüs (Strabo 10, p. 458).

520 ἦν with plur. subj.: the so-called *schema Pindaricum:* Hes. *Theog.* 825 ἦν ἑκατὸν κεφαλαί (cp. *ib.* 321): Pind. fr. 75. 15 τότε βάλλεται τότ' ἐπ' ἀμβρόταν χθόν' ἐραταὶ | ἴων φόβαι:

Eur. *Ion* 1146 ἐνῆν δ' ὑφανταὶ γράμμασιν τοιαίδ' ὑφαί. In this constr., the sing. verb always precedes the plur. subject. 'As the sing. is the general and the plur. the particular, we have not so much a want of concord as an afterthought' (Gildersleeve, Introd. to Pindar, p. lxxxviii.). The genuine examples in Pindar are not numerous.

ἀμφίπλεκτοι κλίμακες. Ancient writers mention the κλῖμαξ as a wrestling trick, but do not explain it (Hesych. *s. v.* κλίμακες: Pollux 3. 155). The schol. here had evidently no clear notion of it: κλίμακες· αἱ ἐπαναβάσεις (a literal paraphrase) παρὰ τὸ ἄνω τε καὶ κάτω αὐτοὺς στρέφεσθαι ἐν τῇ μάχῃ. Hermann explains it thus;—the wrestler turns his adversary round, seizes him from behind, and springs on his back, so as to force him down. This *may* be the κλῖμαξ: but it is uncertain.

At any rate κλιμακίζω was a familiar term in Greek wrestling: cp. Plato comicus Πρέσβεις fr. 2 χαίρεις, οἶμαι, μεταπεττεύσας αὐτὸν διακλιμακίσας τε (explained by Hesych. as διαπαλαίσας). For a like use of wrestling terms, cp. Ar. *Eq.* 262 f.

521 f. μετώπων...πλήγματα, blows *from* the forehead; the bull is now butting (κυρίττων) at Heracles. Schol.: οἱ γὰρ ταῦροι τοῖς κέρασι καὶ μετώποις μάχονται.—**στόνος,** in the strenuous effort. Cp. Cic. *Tusc.* 2. 23. 56 (quoted by Billerbeck and others) *pugiles etiam cum feriunt adversarium in iactandis cestibus ingemiscunt*,—not from pain or fear, he adds, but because the very utterance helps to brace up the nerves (*omne corpus intenditur*).

524 f. τηλαυγεῖ, 'seen afar,' 'distant': Theog. 550 ἀπὸ τηλαυγέος φαινόμενος σκοπιῆς: Ar. *Nub.* 281 τηλεφανεῖς σκοπιάς: cp. τηλωπός (*Ph.* 216).—Others take it actively, 'seeing (=giving a view) from afar' (cp. τηλεσκόπος). Diod. 1. 50 has this use: τῆς χώρας αὐτοῖς συνεργούσης πρὸς τὸ τηλαυγέστερον ὁρᾶν. But it seems less probable here.—**τὸν ὄν,** emphatic (cp. 266): the husband who was to be hers.

526 †ἐγὼ δὲ μάτηρ† μὲν οἷα φράζω. The words ἐγὼ δὲ μάτηρ (if no others) are unquestionably corrupt. They have been explained to mean:—'I speak as a mother' (or 'her mother') 'might speak': *i.e.*, with all a mother's tender sympathy. If anything could increase the strangeness of such language, it would be the fact that the young maidens of Trachis are speaking of one who is old enough to be *their* mother.

I believe that ἐγὼ has come from ἀγὼν, under the influence

of φράζω. The sense of the verse was, 'And the strife goes on raging, as I describe' (referring to vv. 517—522). ΜΑΤΗΡ may well be a corruption of ΜΑΡΓΑΙ, a loss of P having been followed by a change of Γ to Τ. This may have happened after ἀγὼν had become ἐγὼ, with help, perhaps, from a reminiscence of *El.* 233 ἀλλ' οὖν εὐνοίᾳ γ' αὐδῶ, | *μάτηρ ὡσεί τις πιστά*. Cp. Hesychius *μαργᾷ· μαργαίνει, ὑβρίζει, ἐνθουσιᾷ, μαίνεται*. Eur. *H. F.* 1005 *ὅς νιν φόνου μαργῶντος ἔσχε*. I would read, then, ἀγὼν δὲ μαργᾷ μέν, οἷα φράζω. The next words, τὸ δ' ἀμφινείκητον κ.τ.λ., then fitly turn from the stubborn fight to her continuing suspense.

527 f. ὄμμα, in periphrasis, is sometimes little more than 'form,' (Eur. *Ion* 1261 *ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός*:) but here it refers specially to her anxious gaze: cp. *Ai.* 139 *πεφόβημαι | πτηνῆς ὡς ὄμμα πελείας*. Since the words ὄμμα νύμφας form one notion, the adj. is in the nom.: *Ant.* 794.—ἐλεινὸν ἀμμένει: awaits (the result) with a piteous look: cp. *Ph.* 1130 *ἦ που ἐλεινὸν ὁρᾷς*.

529 κἀπὸ ματρὸς ἄφαρ βέβακεν. Sophocles does not tell us whether Heracles took his bride away from her father's home immediately after the fight. According to the common account Heracles and Deianeira remained with Oeneus for a considerable time after their marriage, while the hero did various exploits. (Apollod. 2. 7. 6: Diod. 4. 36, who speaks of three years.) Then, having accidentally slain a youth in the house of Oeneus, Heracles departed with his wife and infant son (Hyllus) to Trachis.—ἄφαρ is not necessarily inconsistent with that version: it means merely that the result of the fight at once transferred Deianeira from the care of her mother to that of a husband.

530 ὥστε is preferable to ὥσπερ (cr. n.) in the first foot of the glyconic verse: for this use of it, cp. 112, 367, 537, 699, 703, 768, 1071.—πόρτις ἐρήμα: Schneidewin compares Anacreon fr. 52 *οἷά τε νεβρὸν νεοθηλέα | γαλαθηνόν, ὅστ' ἐν ὕλῃ κεροέσσης | ἀπολειφθεὶς ἀπὸ μητρὸς ἐπτοήθη*. The image is especially suitable to one who was destined to have no secure or permanent home.

531—632 *Second* ἐπεισόδιον. *Deianeira, re-entering from the house, confides to the Chorus her plan for regaining her husband's love: she will send him a robe, secretly anointed with a philtre.—Lichas enters* (598)*; he receives the robe from her, and departs bearing it to Heracles.*

531 ff. ἥμος (155): this is the only Attic instance of the epic τῆμος.—ὁ ξένος, merely as a guest from a distance; Lichas was no stranger to her (cp. 232, 310).—θροεῖ seems to imply that their voices could be heard within, and that therefore she felt safe from sudden interruption.—ταῖς αἰχμ. παισὶν: who charge him with messages to their kinsfolk and friends among the Oechalian captives with Heracles: these maidens were ἐξαίρετοι (245).—ὡς ἐπ' ἐξόδῳ: for ὡς denoting the intention, cp. *Ph.* 58.—θυραῖος fem., as *El.* 313 θυραῖον οἰχνεῖν: cp. 478 πατρῷος, and *O. C.* 751.

534 f. τὰ μὲν (adv.) refers to the recital which begins at v. 555: τὰ δ', to vv. 536 ff.—χερσὶν is slightly emphasised by its place (cp. *O. T.* 139 ἐκεῖνον ὁ κτανών); her *sense* of wrong (οἷα πάσχω) has prompted *action*.—συγκατοικτιουμένη: some take the midd. as meaning, 'to seek pity for myself from you.' Rather it means simply, 'to bewail (my woes) along with you' (*i.e.*, in your presence). So Her. 2. 121 ἀποκλαύσαντα ἢ κατοικτισάμενον: 3. 156 κατοικτίζετο, φὰς...πεπονθέναι κ.τ.λ.

536 κόρην, as Theocr. 27. 65 τεκέων τροφός, οὐκέτι κώρα: but it is also said of a young wife (*Il.* 6. 247 etc.).—ἐζευγμένην: see 1226. Deianeira's first belief (309) has been changed by learning the vehemence of her lord's new passion (359 f.: 488 f.).

537 f. παρεισδέδεγμαι κ.τ.λ. Among the captives whom she has received into her house, there is one who is to be her rival. This suggests the comparison with the master of a trading vessel, who, along with the rest of his cargo, ships some merchandise which is destined to prove his ruin. The parallelism between φόρτον and λωβητὸν ἐμπόλημα marks that the φόρτος, too, is disastrous: but the way in which it is so is left indefinite. There is no explicit reference to overloading.—For παρεισδέδεγμαι cp. Arist. *De part. anim.* 1 (p. 662 *a* 9) ἀναγκαῖον...παρεισδέχεσθαι τὸ ὑγρὸν ἅμα τῇ τροφῇ (='to receive incidentally'). So, here, the παρά seems to mean strictly, 'have received *as an incident* of receiving the others' (Iolè having come in among them); cp. παραπολλύναι etc. The objection to taking the prep. as ='surreptitiously' (=λαθραῖον in 377) is that Deianeira was the victim, not agent, of the fraud.

λωβητὸν in active sense, as *Ph.* 607 λωβήτ' ἔπη, words of contumely.—ἐμπόλημα, a thing gained by traffic; here, an 'acquisition' (in an ironical sense).—τῆς ἐμῆς φρενός with

λωβητὸν: cp. the gen. after λυμαντήριος, ὀλέθριος, etc. It might also depend on the phrase **λωβητὸν ἐμπόλημα** as = **βλάβη**.

539 f. δύ' οὖσαι, both of us: *O. T.* 1505 **ὀλώλαμεν δύ' ὄντε.**—**μιᾶς ὑπὸ χλαίνης**: Eur. fr. 606 **ὅταν δ' ὑπ' ἀνδρὸς χλαῖναν εὐγενοῦς πέσῃς.**—**ὑπαγκάλισμα**: *Ant.* 650.

541 ὁ...ἡμῖν καλούμενος = **ὃν ἡμεῖς...ἐκαλοῦμεν**: though in *O. T.* 8 **ὁ πᾶσι κλεινὸς...καλούμενος** the dat. goes with the adj.—**πιστός κ.τ.λ.**: cp. *O. T.* 385 **Κρέων ὁ πιστός**, *Ant.* 31 **τὸν ἀγαθὸν Κρέοντα.**

542 οἰκούρια, *sc.* **δῶρα**: **τοῦ μακροῦ χρόνου** (gen. of price), for the long time during which she has been his true wife. Cp. Eur. *H. F.* 1371 (Heracles bewailing Megara) **σέ τ' οὐχ ὁμοίως, ὦ τάλαιν', ἀπώλεσα, | ὥσπερ σὺ τἀμὰ λέκτρ' ἔσῳζες ἀσφαλῶς, | μακρὰς διαντλοῦσ' ἐν δόμοις οἰκουρίας.**

543 f. οὐκ ἐπίσταμαι, am incapable of it: cp. 582: *Ant.* 686.—**τῇδε τῇ νόσῳ**, a very rare substitute for the cogn. accus. It is justified by the fact that **νοσεῖν** is a word of such wide meaning; while **τῇδε τῇ νόσῳ** here signifies, **ἔρωτι**. So in Aesch. *P. V.* 384, **τῇδε τῇ νόσῳ νοσεῖν**, the dat. really means, 'to be distempered in this special way' (viz., by good sense).

545 τὸ δ' αὖ ξυνοικεῖν: the inf. with art., placed at the beginning, gives an indignant tone: 'but as to living...' etc. Cp. *Ant.* 78 **τὸ δὲ | βίᾳ πολιτῶν δρᾶν ἔφυν ἀμήχανος.**

547—549 The text of this passage is, I believe, sound, though the diction is bold, and somewhat careless. The *one* **ἥβη** (Iolè's) is growing to the perfect flower, while the other (Deianeira's) is declining. (Cp. Ar. *Lys.* 596 **τῆς δὲ γυναικὸς σμικρὸς ὁ καιρός.**) In what follows, these points may be noted.

(1) **ὧν**, fem., refers to the two phases of **ἥβη** just mentioned. The gen. is partitive: 'of (out of) these **ἥβαι**, the eye delights in the **ἄνθος**.' Here **ἄνθος** is a shorter way of expressing **τὴν ἀνθοῦσαν**,—the **ἥβη** which is in its early bloom.

(2) **τῶν δ' ὑπεκτρέπει πόδα**. Here **τῶν δ'** ought in strictness to have been **τῆς δ'**, *sc.* **τῆς φθινούσης ἥβης**. But, in the poet's thought, **τῶν δ'** means, '*the other kind*,'—*i.e.*, the women who represent the **φθίνουσα ἥβη**. The subject to **ὑπεκτρέπει** is not **ὀφθαλμός**, but the *man* implied by it (**ὁ ὁρῶν**). For the transition of thought from **ὀφθαλμός** to the *person*, cp. Eur. *Med.* 1244 (quoted by Wecklein), **ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος, | λάβ', ἕρπε πρὸς βαλβῖδα λυπηρὰν βίου.**

(3) **ἁφαρπάζειν**, said of the eye, means, to *seize eagerly upon* the beautiful sight (cp. Hor. *Sat.* 2. 5. 53 *Sic tamen ut*

limis rapias etc.). So we can speak of 'snatching' a glance, or of the eyes 'drinking in' beauty.

(4) **ὄφθαλμὸς**: the swift and ardent *glance* of the lover is often mentioned in Greek poetry: see esp. fr. 431 *τοιάνδ' ἐν ὄψει λίγγα θηρατηρίαν | ἔρωτος, ἀστραπήν τιν' ὀμμάτων, ἔχει.*

550 f. ταῦτ' οὖν, for this reason, then: the pron. is adverbial: cp. Aesch. *Pers.* 159 *ταῦτα δὴ λιποῦσ' ἱκάνω χρυσεοστόλμους δόμους*: Ar. *Vesp.* 1358 *ταῦτ' οὖν περί μου δέδοικε μὴ διαφθαρῶ.*—**πόσις** was in Attic mainly a poetical word; but Arist. uses it, as *Pol.* 7. 16. 18 *ὅταν ᾖ καὶ προσαγορευθῇ πόσις*: where, as here, it denotes the recognised or legal status.—**καλῆται** is right here, because there is a real anxiety: **καλεῖται** (which would be fut., like *καλεῖ* in *El.* 971,) would imply too much certainty. **καλῆται** suits *πόσις* ('bear the name of husband'); cp. 149: but *ἀνήρ*, denoting here a clandestine relationship, requires *ᾖ* to be supplied. Cp. 561.

ἀνήρ: *i.e.*, paramour. Cp. the sarcasm of the comic poet Pherecrates (fr. incert. 5) on Alcibiades:—*οὐκ ὢν ἀνὴρ γὰρ [i.e., ἔτι νέος ὤν] Ἀλκιβιάδης, ὡς δοκεῖ, | ἀνὴρ ἁπασῶν τῶν γυναικῶν ἐστι νῦν.*

553 f. The MSS. have **ᾗ δ' ἔχω | λυτήριον λύπημα.** For the adj., cp. *El.* 635 *λυτηρίους | εὐχὰς...δειμάτων*: *ib.* 1490 *τόδ' ἂν κακῶν μόνον γένοιτο τῶν πάλαι λυτήριον*: fr. 687 *τὸ μεθύειν πημονῆς λυτήριον*. Clearly, then, *λυτήριον* is sound: and it must mean, as everywhere else, 'giving deliverance.' The corrupt word is **λύπημα**: it has displaced some word of which *λυτήριον* could be the epithet. I believe that Sophocles wrote **λώφημα**, 'a means of *relief*.' Hesychius shows that this noun was not only current, but tolerably familiar; for he has **λῶφαρ· λώφημα**,—using it to explain the rarer form. The corruption into *λύπημα* probably arose through a marginal gloss, *λύπης*, on *λυτήριον*.

Deianeira is here speaking of an expedient which gives her some hope, indeed, but no assured confidence (590 f.). This exactly suits the usage of *λωφᾶν* and its derivatives, which denote the *alleviation* of evil,—not its complete removal. Cp. *Ai.* 61 *ἐπειδὴ τοῦδ' ἐλώφησεν πόνου.* Thuc. 6. 12 *ἀπὸ νόσου μεγάλης καὶ πολέμου βραχύ τι λελωφήκαμεν.* Plat. *Legg.* 854 C *ἐὰν μέν σοι δρῶντι ταῦτα λωφᾷ τι τὸ νόσημα.* Thuc. uses λώφησις, 'abatement' (4. 81 *τοῦ πολέμου*). Deianeira, in bethinking her of the philtre, has found that which holds out a promise of deliverance, and *assuages*, though it does not cure, her pain,—a **λυτήριον λώφημα.**

τῇδ' ὑμῖν φράσω: the words mean strictly that the story will follow the course—*i.e.*, will exhibit the line of thought—by which the remedy has been found.

555 f. ἦν μοι: the imperf., because she has now used it.—ποτὲ belongs in sense to δῶρον, as though we had ἐδόθη ποτέ. If the comma after θηρός were omitted, and ἦν joined with κεκρυμμένον (as = ἐκέκρυπτο), then ποτὲ would go with the verb: but κεκρυμμένον seems to be an afterthought.—παλαιὸν, because she has had it long; ἀρχαίου, because he lived long ago. This emphasis on the past is natural in one who is looking back sadly to the days of her youth, and speaking to young maidens for whom Nessus is only a legendary name.—θηρός: so *Il.* 1. 268 φηρσὶν ὀρεσκῴοισι. They are called κένταυροι in *Il.* 11. 832, as in the *Odyssey* (21. 295). Cp. below, 680.—λέβητι: properly a deep basin; also a kind of kettle used in cooking: but the poets can use the word to describe a cinerary urn (as *El.* 1401). Here it means some kind of urn or jar.

557 f. δασυστέρνου: shagginess is a regular attribute of the Centaurs in Greek poetry and art: cp. 837: *Il.* 2. 743 φῆρας... λαχνήεντας: *Hom. hymn* 3. 224 κένταυρον λασιαύχενα. In Ov. *Met.* 12. 284 Cometes is the name of a Centaur.

παρὰ Νέσσου, because it was his δῶρον (555): he invited her to take it, and told her how to use it: ἐκ φονῶν, gathered up from his wounds, as he lay dying. φονῶν, Bergk's correction of φόνων, seems right. The plur. φόνοι elsewhere (1) denotes separate acts of slaughter, *O. C.* 1234: or (2) is a tragic expression for one such act (like θάνατοι): as *El.* 11 πατρὸς ἐκ φόνων: *ib.* 779 φόνους πατρῴους. But here we expect rather a word which shall directly suggest the *wounds*: cp. 573 σφαγῶν. And φονῶν can do so, since the phrase ἐν φοναῖς so often refers to carnage in battle.

The name Νέσσος symbolises the *roar* of the angry torrent: the Sanskrit is *nad*, loud sound, whence *nadá-s*, 'bellower' (bull), or river: *nad-í*, flood: Curtius *Etym.* § 287 *b*. Hence the Thracian river Νέστος (also Νέσσος, Hes. *Th.* 341), and the Arcadian Νέδα, described by Strabo as ῥεῦμα λαβρὸν ἐκ τοῦ Λυκαίου κατιόν (8, p. 348).

559 ff. τὸν βαθύρρουν...Εὔηνον. The Evenus (*Fidhari*) rises on the high western slopes of Oeta; in its lower course, it passes through Aetolia, and enters the Corinthian Gulf at a point about 12 miles w. of Antirrhion. Calydon was on its w. bank; Pleuron, some 10 or 12 miles to the w. It is one of

the fiercest and most treacherous torrents in Greece' (Tozer, *Geo. of Greece*, p. 96). Cp. Ov. *Met.* 9. 104 *Venerat Eveni* rapidas *Iove natus ad undas.* The older name of the river, Λυκόρμας (Strabo 7. 327), expressed the 'wolf-like' rush of its waters.

ποταμὸν...βροτοὺς...'πόρευε: for the double acc., cp. Eur. *Alc.* 442 γυναῖκ' ἀρίσταν | λίμναν 'Αχεροντίαν πορεύσας ἐλάτᾳ δικώπῳ. Here the second acc. denotes the space traversed; it would more usually denote the place *to* which, as in Eur. *Tro.* 1085 ἐμὲ...σκάφος | ...πορεύσει | ...Ἄργος.—For the prodelision of the augment in 'πόρευε, cp. *O. C.* 1602 ταχεῖ 'πόρευσαν: *Ph.* 360 ἐπεὶ 'δάκρυσα.—πομπίμοις: cp. Eur. *I. A.* 1319 ναῶν... | ... ἐλάταν πομπαίαν.—οὔτε λαίφεσιν νεώς might be an instrum. dat. construed directly with 'πόρευε: but it is perhaps truer to say that the notion of πέμπων is evolved from the preceding clause. Cp. 512 (τινάσσων).

562 f. τὸν πατρῷον...στόλον, 'by my father's sending,' cogn. acc. to ἐσπόμην: cp. 159 ἀγῶνας ἐξιών (n.). The peculiarity is that στόλος here = πέμψις, corresponding to the sense of the act. στέλλω: whereas it usu. means 'expedition,' 'journey,' from midd. στέλλομαι. It may be noted, however, that the boldness is softened by the fact that στόλος sometimes meant a journey with ref. to its purpose, 'a *mission*': *O. C.* 358. Certainly πατρῷος στόλος would ordinarily mean, 'a journey of my father's,' or, 'an expedition despatched by' him; yet the sense required here seems possible for poetry. The phrase cannot well mean, (1) 'the *journey* prescribed for me by my father'; nor (2) 'under my father's *escort*,'—as if Oeneus had accompanied them for some distance.

The soundness of the words is confirmed by their dramatic fitness. There is a tacit contrast in her thoughts between herself and the new paramour; she thinks of the long-past day when her father gave her to her husband, and sent her forth with him. The words also accord with that tone of passivity in which she has already spoken of her marriage (6—27). She welcomed Heracles as a deliverer, and has learned to love him; but she had no voice in the bestowal of her hand.

εὖνις = εὐνέτις, as in Eur. *Or.* 929 etc.

564 f. φέρων ἐπ' ὤμοις. Nessus is here imagined as a Centaur of the older form known to Greek art,—viz., a complete man, with the barrel and hinder parts of a horse attached to the middle of his back. A Centaur on the λάρναξ

of Cypselus at Olympia is described by Paus. (5. 19. 7) as *οὐ τοὺς πάντας ἵππου πόδας, τοὺς δὲ ἔμπροσθεν αὐτῶν ἔχων ἀνδρός.* This form may be called the *andro-centaur.* The more familiar *hippo-centaur*—a complete horse, only with a human chest and head substituted for the equine neck and head—was of later origin. Similar subjects occur on coins of Eastern Macedonia. Violence of this kind was part of the *ὕβρις* (1096) ascribed to the savage Centaurs, and appears in numerous legends (*J. H. S.*, 1. p. 140).

ᾗ: cp. *O. T.* 1123 n. The third person, **ἥν**, would be less fitting: she speaks of her own helplessness at the moment.—**μέσῳ πόρῳ**: for the dat., cp. 172: *El.* 313 *νῦν δ' ἀγροῖσι τυγχάνει.*—**ματαίαις**, implying rash folly (*Ant.* 1339), here = 'wanton.' The schol. wrongly took it to mean that the attempt was baffled by Heracles.

566 ff. **ἐπιστρέψας**, intrans., as in Her. 2. 103 *ἐπιστρέψας ὀπίσω ἤιε*: Ar. *Vesp.* 422 *ἐπίστρεφε | δεῦρο.* The poet, though he has called the river *βαθύρρουν* (559), seems to imagine Heracles as wading across it, in front of Nessus. If Heracles had been carried over first, he would naturally have been facing the river. Ovid makes him *swim* across, and shoot the Centaur from the bank (*Met.* 9. 110 ff.).

κομήτην: *Ph.* 711. According to Dion (or. 60), Sophocles was criticised on the ground that the hero's act might have been fatal to Deianeira; Nessus might have dropped her in the river. It would be enough to suppose that Heracles could not pause to think; but the context also suggests, as we have seen, that he was near enough to rescue her at need.

πλεύμονας = *πνεύμονας* (rt *πνυ*). The form with **λ** is attested as Attic by schol. Ar. *Pax* 1069, Eustath. p. 483. 8. In 1054, as here, L gives the **λ** form, though with **ν** written above by the first hand: but in 778 *πνευμόνων.*

ἐκθνῄσκων, as the *faintness* of approaching death began to come over him. The regular sense of *ἐκθνῄσκειν* is 'to swoon away': cp. Arist. *Hist. Anim.* 3. 19 (p. 521 *a* 11) *ἀφιεμένου (αἵματος) ἔξω πλείονος μὲν ἐκθνῄσκουσι, πολλοῦ δ' ἄγαν ἀποθνῄσκουσιν.* So Plat. *Legg.* 959 A distinguishes a person in a swoon, *τὸν ἐκτεθνεῶτα*, from *τὸν ὄντως τεθνηκότα.*

569 ff. For **τοσοῦτον**, referring to what follows, and associated with *τοσόνδε*, cp. *Ai.* 679 ff. *ἐς τοσόνδ' ..τοσαῦθ'.*—**τοσόνδ'** is explained by **ἐὰν γὰρ** etc.—**τῶν ἐμῶν...πορθμῶν**: *πορθμός* usu. means (1) a ferry, or (2) the act of crossing water; here

the second sense passes into that of *πορθμεία*, 'my services as ferryman': for the plur., cp. 628.

572 ff. **ἐὰν γὰρ...ὕδρας.** The gen. **τῶν ἐμῶν σφαγῶν** depends on the prep. in **ἀμφίθρεπτον**, 'coagulated around the wound.' **ἐνέγκῃ χερσίν**: for the midd., cp. 558 *ἀνειλόμην*. The phrase seems to imply a careful collecting of the blood with a cloth. **ᾗ μελαγχόλους κ.τ.λ.**: 'at the part (of the wound) where the monstrous hydra has tinged the arrow with black gall': *i.e.*, 'where the hydra's gall, with which the arrow is tinged, can be traced,'—by a darker tint in that portion of the blood with which it has mixed. When the arrow was withdrawn from the wound, there would be a gush of blood, but some parts of the blood would have been more affected by the venom than others; and Nessus wishes her to take the most envenomed parts. The stress is on **μελαγχόλους**, and the whole phrase is a compressed way of saying, *ᾗ μέλας χόλος ἐστίν, ᾧ ἰοὺς ὕδρα ἔβαψεν* (cp. *O. T.* 1451). For the proleptic adj., cp. *Ant.* 475 *ὀπτὸν...περισκελῆ*: for the plur. **ἰούς** (referring to the single arrow of 567), *Ai.* 231 *ξίφεσιν*, *El.* 196 *γενύων*. The double barb makes such a plur. intelligible. Heracles cannot have shot twice.—**θρέμμα...ὕδρας**: cp. 508 n.: so *θρέμμα* refers to a monster in 1093 and 1099. For the periphrasis, cp. Plat. *Legg.* 790 D *τὰ νεογενῆ παίδων θρέμματα*.—**Δερναίας**: dwelling in the marsh of Lerna, on the Argolic coast, s. of Argos. Apollod. 2. 5. 2 *τὸ δὲ σῶμα τῆς ὕδρας ἀνασχίσας τῇ χολῇ τοὺς ὀϊστοὺς ἔβαψεν*.

576 f. **ὥστε μήτιν' εἰσιδὼν στέρξει.** After **ὥστε**, the negative of the infin. is *μή*, but of the indic., *οὐ*. Here the *μή* must be due to the final sense: *i.e.*, the notion of result is merged in that of aim; as if it were *ὅπως μή*. I have not found any real parallel.—The opposite anomaly occurs in *El.* 780 f. *ὥστ' οὔτε... | ...στεγάζειν*.

ἀντὶ σοῦ, instead of the gen. after the comparat.: *Ant.* 182.

578 f. **ἐννοήσασ'**: Sophocles prefers the act. voice of this compound: *Ph.* 1440.—**δόμοις**, simply 'in the house': **ἐγκεκλῃμένον** adds the notion expressed in 686 by *ἐν μυχοῖς σῴζειν*.

580 **χιτῶνα τόνδ'**: a handmaid carries the casket (622) containing the robe.—**ἔβαψα.** The notion of a *φίλτρον* in the form of an *unguent* was a familiar one: thus in Eur. *Hipp.* 516 Phaedra asks the Nurse, *πότερα δὲ χριστὸν ἢ ποτὸν τὸ φάρμακον;*

προσβαλοῦσ', 'with application of everything that he directed,'—*i.e.*, applying the philtre to the robe with attention

to all the prescribed details. From vv. 680—687 it appears that Nessus had said more than she repeats in 572—577. He gave *θεσμοί* (682), precise instructions.—This is better than to understand, 'with all *the additions* that he enjoined' (schol. *καὶ ἄλλα τινὰ συμμίξασα*): though it may be supposed that the coagulated blood, before being applied to a large surface, was diluted with water.

581 **πεπείρανται** (3rd sing.), from the epic *πειραίνω*: *Od.* 12. 37 *ταῦτα μὲν οὕτω πάντα πεπείρανται*: Pind. *I.* 7. 24 *δίκας ἐπείραινε*. The Attic form *πεπέρανται* occurs in Plat. *Rep.* 502 E. The words have a tragic significance. Her remedial measures are now complete.

582 f. **κακὰς δὲ τόλμας**. She wishes to assure them that she intends no harm to Heracles, and has no reason to fear evil. The results of so-called 'love-charms' were often disastrous.

μήτ' ἐπισταίμην..., μήτ' ἐκμάθοιμι: an emphatic way of protesting how utterly foreign such thoughts are to her nature: —'may I never be capable of them (543 n.), or be led to learn anything about them.'—**στυγῶ**: for the indic. coordinated with the opt., cp. 143 n.

584 ff. **φίλτροις δ' ἐάν πως**. The use of *ἐάν πως* is the same here as when it serves for the elliptical expression of a hope or aim (*O. C.* 1769 *Θήβας δ' ἡμᾶς | ...πέμψον, ἐάν πως | διακωλύσωμεν ἰόντα φόνον*. But **μεμηχάνηται τοὔργον**, since it *follows* the clause with *ἐάν πως*, is not really analogous to the verb which usually *precedes* such a clause; as *πέμψον* in *O. C.* 1770. The constr. is not, *μεμηχάνηται τοὔργον, ἐάν πως ὑπερβαλώμεθα*, 'the deed has been devised, in the hope that,' etc. Rather the sense is: 'But *as to the possibility* of prevailing by love-charms,—the means for *that* attempt have been devised.' *μεμηχάνηται τοὔργον* is an abrupt substitute for *τοῦτο πειρᾶσθαι βούλομαι* or the like, and is prompted by her nervous sense that she *has taken* a bold step. The peculiar form of the sentence arises from the wish to emphasise *φίλτροις* as opposed to *κακὰς τόλμας*.

ὑπερβαλώμεθα: the midd., in this sense, is more freq. than the act.; but the dat. usu. denotes the point of excellence (Ar. *Eq.* 409 *οὔ τοί μ' ὑπερβαλεῖσθ' ἀναιδείᾳ*), and not, as here, the means.—**τὴν παιδα,**—strong in the charms of youth (547).—**θέλκτροισι,** a reiteration that the means are to be *gentle:* cp. Eur. *Hipp.* 509 *ἔστιν κατ' οἴκους φίλτρα μοι θελκτήρια | ἔρωτος.*

—τοῖς ἐφ' Ἡρακλεῖ, aimed at him, as the person whose love was to be won: cp. Apollod. 2. 7. 6 εἰ θέλοι φίλτρον πρὸς Ἡρακλέα ἔχειν.

εἴ τι μή: τι (adv.) = 'perchance': cp. 712: *O. T.* 969: *O. C.* 1450.—μάταιον, culpably rash (cp. n. on 565).—εἰ δὲ μή: 'otherwise,' after a negative: cp. Ar. *Vesp.* 434 μὴ μεθῆσθε μηδενί· | εἰ δὲ μή, 'ν πέδαις παχείαις οὐδὲν ἀριστήσετε. So Thuc. 1. 28, Plat. *Phaed.* 63 D, etc.—πεπαύσομαι: *Ant.* 91.

588 f. πίστις, in an objective sense, a ground of confidence, a warranty: cp. 623: *El.* 887 τίν', ὦ τάλαιν', ἰδοῦσα πίστιν;—δοκεῖς παρ' ἡμῖν: Eur. *Med.* 762 γενναῖος ἀνήρ, | Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.

590 f. The whole phrase οὕτως ἔχει is slightly emphasised by γε, and limits the affirmative implied by the art. before πίστις: 'The *present state* of the warranty (given by τὰ δρώμενα) is this,' etc. It seems needless to suppose that the literal sense of πίστις here is different from that in 588.—ὡς = ὥστε, answering to οὕτως: cp. Her. 2. 135 οὕτω δή τι κλεινὴ ἐγένετο ὡς καὶ οἱ πάντες...τὸ οὔνομα ἐξέμαθον. (When ὡς stands for ὥστε, it is more often with the infin.)—τὸ μὲν δοκεῖν is 'the expecting' to succeed (rather than 'the seeming likely' to do so).

πείρᾳ δ' οὐ προσωμίλησα, have not come to close quarters with an experiment,—have not actually essayed it: cp. Plat. *Tim.* 88 C γυμναστικῇ προσομιλοῦντα: Thuc. 6. 70 τοῖς...ἐλάχιστα πολέμῳ ὡμιληκόσι, opp. to τοῖς...ἐμπειροτέροις.

592 f. δρῶσαν: the partic. expresses the leading idea ('if thou wouldest know, thou must *act*'): cp. *O. C.* 1038.—γνῶμα, a means of judging, a test: Her. 7. 52 Ἴωνας...τῶν ἔχομεν γνῶμα μέγιστον.—The Chorus do not say that she ought to make the experiment; but only that, until she does so, she can have no certainty.

594 f. ἀλλ' αὐτίκ': for the repetition of ἀλλά (after 592), cp. *Ph.* 645, 647.—ἐλεύσεται, will depart (to Heracles); and so the result will soon be known. For this sense of the verb, cp. *Ph.* 48: for the form, *O. C.* 1206.

596 f. μόνον, *modo:* cp. 1109: *Ph.* 528.—παρ' ὑμῶν, from your side, on your part: the gen. is probably right, though the *v. l.* παρ' ὑμῖν is specious. Silence is their contribution to her plan. Cp. *El.* 469 σιγὴ παρ' ὑμῶν πρὸς θεῶν ἔστω, φίλαι.—στεγούμεθ', have my action kept secret. Cp. fr. 614 σύγγνωτε κἀνάσχεσθε σιγῶσαι· τὸ γὰρ | γυναῖξὶν αἰσχρὸν σὺν γυναῖκα δεῖ στέγειν (so I amend σὺν γυναικὶ: cp. *Ant.* 85 κρυφῇ δὲ κεὖθε,

σὺν δ' αὔτως ἐγώ).—Blaydes may be right in reading στεγώμεθ' (cp. *O. T.* 49). But the opt. is defensible, as expressing an ardent hope, rather than a mere injunction ('Heaven grant that ye keep my secret!').

αἰσχύνῃ πεσεῖ: the dat. is one of manner (cp. *O. T.* 51 ἀσφαλείᾳ...ἀνόρθωσον), not of cause, as *El.* 429 ἀβουλίᾳ πεσεῖν. Thus the phrase = πεσεῖ αἰσχρὸν πτῶμα (*Ant.* 1045). The simple πεσεῖ could not stand for περιπεσεῖ ('fall *into* shame').

After 597 Lichas re-enters from the house.

599 τῷ μακρῷ χρόνῳ, by reason of the long time (spent at Trachis). He was ready to depart when he entered at v. 393: but Deianeira, after learning all, brought him back into the house (492).

600 ff. αὐτὰ...ταῦτα: the commands for which he asks (598). Instead of saying, 'I have been preparing this robe, in order that you may take it,' she says: 'I have been busied about the charge to be given to you,—so that you may take this robe.'—For καὶ before πράσσω, cp. 314.—ἠγορᾶ: the only part of the epic ἀγοράομαι found in Trag.: Her. 6. 11 has ἠγορόωντο.

ταναϋφῆ, woven long, ποδήρη. Wunder's restoration of this word, in place of τόνδε γ' εὐϋφῆ, is confirmed by two facts: (1) there was a mysterious variant ἀϋφῆ, explained by λεπτοϊφῆ: (2) ταναϋφῆ, explained by λεπτοϋφῆ, occurs in Hesychius, Suidas, and Photius. It may be added that the γε of the vulgate, if not impossible, is at least suspicious.

πέπλον: Eustath. p. 599. 44 refers to this passage as one in which πέπλος is part of a man's dress, alluding also to Eur. *I. A.* 1550, where a πέπλος is worn by Agamemnon. The Homeric πέπλος belongs to women only; hence the schol. here objects to the word. χιτών is, in fact, the proper term for the long robe sent to Heracles: πέπλος, when used with ref. to it (674, 758, 774), is rather a general word for a stately garment.—She now hands to Lichas the casket (622) containing the robe. Hence the repeated τόνδε (instead of αὐτόν) in 604 is natural.

604 f. φράζ' ὅπως μηδεὶς...ἀμφιδύσεται: cp. *Ai.* 567 κείνῳ τ' ἐμὴν ἀγγείλατ' ἐντολήν, ὅπως (δείξει). The more usual infin. is often thus replaced after verbs of *asking* or *commanding*; but it is specially suitable, as here, after a verb of *warning*.

607 ἕρκος ἱερὸν, a sacred temenos, where there might chance to be a blazing altar (she is thinking of vv. 237 f.):

ἐφέστιον σέλας, any fire kindled in the warrior's quarters at Cenaeum. She is repeating the substance of the Centaur's precepts: see 685 f.

608 f. φανερὸς, 'conspicuous,' ἐμφανῶς, 'publicly,' 'before all eyes': both words go with σταθείς, picturing the moment when Heracles shall stand forth in front of the altar. The order of words and the rhythm are against taking ἐμφανῶς with δείξῃ.—ταυροσφάγῳ: a day of solemn rejoicing, when the greater victims are slain: Aesch. *Cho.* 261 βουθύτοις ἐν ἤμασι. Cp. 760.

610 ηὔγμην, the only instance of this plpf. (for εὖκτο in Hom. fr. 2. 15 is rather an aor.): but Plat. *Phaedr.* 279 C has the pf. ηὖκται as pass. impers.

611 f. πανδίκως (with στελεῖν) 'as in duty bound,'—by the vow, and by a wife's natural sympathy. Cp. 294 πανδίκῳ φρενί (n.).

613 καινῷ καινὸν: the epithet, strictly applicable to the πέπλωμα only, is given to the θυτήρ also, expressing the new radiance with which the robe shall invest its wearer. This common idiom (Her. 2. 173 ἐν θρόνῳ σεμνῷ σεμνὸν θωκέοντα) occurs elsewhere also under a similar condition,—viz., where the repeated adj. serves for collective emphasis rather than for separate characterisation: *El.* 742 ὀρθὸς ἐξ ὀρθῶν δίφρων: *Ai.* 267 κοινὸς ἐν κοινοῖσι λυπεῖσθαι: *ib.* 467 ξυμπεσὼν μόνος μόνοις. But it should be observed that, in this passage, the repetition has a further motive. It is a touch of tragic irony, like the unconscious ambiguity of προσαρμόσαι in 494. For θυτὴρ καινός could mean, 'a sacrificer of a novel kind': cp. *O. C.* 1542 ἐγὼ γὰρ ἡγεμὼν | σφῷν αὖ πέφασμαι καινός. For the sinister sense of καινός, cp. 867.

As to the wearing of new, or freshly washed, garments on such occasions, cp. *Od.* 4. 750 (Penelope is to pray to Athena) καθαρὰ χροὶ εἵματ' ἑλοῦσα.

614 f. καὶ τῶνδ' ἀποίσεις. Deianeira has sealed the casket (622) with her own signet. σφραγίς here is not the signet-ring itself, but the impression in wax, the seal: cp. Eur. *I. A.* 155 σφραγῖδα φύλασσ', ἣν ἐπὶ δέλτῳ | τῇδε κομίζεις. The word ἕρκος, 'enclosure,' means the part of the ring which bears the device, σῆμα. This part was called σφενδόνη (Eur. *Hipp.* 862 τύποι...σφενδόνης), Lat. *funda*, because the gem in its setting was like a stone in a sling: the English term is *bezel;* the French, *chaton.* That ἕρκος here denotes the whole bezel, and not

merely the rim, is shown by ἐπόν, which would otherwise be ἐνόν. The use of the word σῆμα in this context is illustrated by an inscription on a scarab of the 6th cent. B.C., published by Rossbach, *Archäol. Zeit.* (1883, pp. 311 ff., pl. 16, No. 19): Θέρσιώς εἰμι σᾶμα· μή με ἄροιγε.

ἐπὸν μαθήσεται is Billerbeck's certain correction of ἐπ' ὄμμα θήσεται, a corruption caused by the easy change of ν (before μαθήσεται) into μ; just as in *Ant.* 1266, ξὺν μόρῳ, L has ξυμμόρωι. As to εὐμαθὲς...μαθήσεται, cp. *Ant.* 502 κλέος... εὐκλεέστερον. Those who keep the vulgate govern ὃ by ἐπιθήσεται ὄμμα as = ὄψεται.

616 f. νόμον, 'rule'; cp. 1177.—τὸ μὴ 'πιθυμεῖν πομπὸς ὢν: not πομπὸν ὄντα. Even when the inf. has the art., and represents an oblique case, its subject stands in the nom., if identical with the subject of the principal verb; Plat. *Rep.* 598 D ἐξηπατήθη διὰ τὸ αὐτὸς μὴ οἷός τ' εἶναι ἐπιστήμην...ἐξετάσαι: cp. *ib.* 526 B: Thuc. 4. 18 ἐλάχιστ' ἂν...διὰ τὸ μὴ τῷ ὀρθουμένῳ αὐτοῦ πιστεύοντες ἐπαίρεσθαι...καταλύοιντο.—περισσὰ δρᾶν (*Ant.* 88) glances at the instance in which he had exceeded his master's orders (481 ff.); it is more particularly a hint, as the schol. remarks, that he is to respect the σφραγίς on the casket: verse 622 indicates this.

618 f. ὅπως ἄν depends on the notion of ἐπιμελοῦ contained in φύλασσε νόμον.—If Lichas acts in the interest of his master only (cp. 286 πιστὸς ὢν κείνῳ), the χάρις won by him will be ἁπλῆ: if he regards the welfare of his mistress also, it will become διπλῆ. The genitives κείνου τε κἀμοῦ (of which the second has the chief stress) = '*from* him and me': hence ξυνελθοῦσ'.

620 ff. εἴπερ Ἑρμοῦ κ.τ.λ.: for Ἑρμῆς ὁ πέμπων, the patron of κήρυκες, cp. *Ph.* 133.—πομπεύω, absol., act as πομπός: τέχνην, cogn. acc., like πομπήν, which 'the art of Hermes' implies. βέβαιον, predicate, with the sureness of experience and good faith.

οὔ τι μὴ is more usual than οὔ τοι μὴ (L's reading), and seems slightly more suitable here. Yet note *Ai.* 560 οὔ τοι σ' Ἀχαιῶν, οἶδα, μή τις ὑβρίσῃ: *O. C.* 176 οὔ τοι μήποτέ σ'...ἄκοντά τις ἄξει.—ἔν σοι, in thy case, in what concerns thee: *Ai.* 1092 ἐν θανοῦσιν ὑβριστής.—σφαλῶ γ', trip, commit a fault: cp. 727.—τὸ μὴ οὐ: *O. T.* 1232.—ἄγγος, a word applicable to 'vessels' of various kinds, here means a coffer or casket, the ζύγαστρον of 692. Similarly in Eur. *Ion* 32 ἄγγος is the general term,

defined by ἀιτίπηξ, 'cradle' (19, 1337 f.).—ὡς ἔχει: with the seal unbroken (614).

623 λόγων...πίστιν: the *pledge* (588) of thy words,—referring esp. to the mention of the *vow* (610 ff.), which explains the gift.—ἐφαρμόσαι = 'fitly (or 'duly') add,'—*i.e.* 'add in attestation of the gift.'—λέγεις is the best correction of ἔχεις, which doubtless arose from ἔχει in the line above. (In *El.* 934 f., σὺν χαρᾷ λόγους | τοιούσδ' ἔχουσ' ἔσπευδον, the sense is '*bearing* news,' not '*speaking* words.') Otto's ἐφεῖσ' (cp. 286 ἐφεῖτ') is ingenious, though the 2nd pers. of this aor. does not seem to occur elsewhere: but, before ἐφαρμόσαι, the sound would be unpleasing.

624 στείχοις ἂν ἤδη: a courteous form: *Ph.* 674 χωροῖς ἂν εἴσω.

626 σεσωσμένα: all has been kept safe during the master's long absence: cp. 542 οἰκούρια (n.).

627 f. For ἀλλὰ...μὲν δή, cp. *O. T.* 523.—I read αὐτὴν (with A), not αὐτήν θ' (with L), for these reasons. (1) It is clear that αὐτὴν means merely *eam*, not *ipsam*. We cannot distinguish τὰ τῆς ξένης προσδέγματα, as meaning the welcome of Iolè *along with the other captives*, from a special welcome given to Iolè personally. (2) αὐτὴν, although unemphatic, has a position which would usually give emphasis. But this is excused by the fact that the whole clause, αὐτὴν ὡς ἐδεξάμην φίλως, depends on οἶσθα, being merely epexegetic of τὰ· τῆς ξένης προσδέγματα (instead of οἷα ἐγένετο or the like). The chief stress falls on φίλως. (3) If, however, we had αὐτήν θ', then the sentence would lose that compact unity which justifies the place of the pronoun. And so αὐτήν θ' would naturally seem to mean *ipsam*,—raising the objection noticed above (1). The insertion of θ' may easily have arisen from a notion that the second clause required a link with the first.

629 ἐκπλαγῆναι, of joy (cp. 24), as in Aesch. *Ch.* 233 χαρᾷ δὲ μὴ 'κπλαγῇς φρένας.—Cp. Aesch. *Ag.* 541 KH. ὥστ' ἐνδακρύειν γ' ὄμμασιν χαρᾶς ὕπο. For the absence of γε here, cp. *Ph.* 105, 985.

631 πρῳ, 'early,' *i.e.*, 'too soon' (Aesch. *P. V.* 696 πρῴ γε στενάζεις). πρω-ί is prob. for προρ-ι (Brugman, *Stud.* IV. 154). —μὴ...λέγοις ἄν. After a verb of fearing (whether the tense be primary or secondary) the potential opt. with ἄν retains its ordinary sense. As γένοιτο ἄν = 'it might possibly happen,' so δέδοικα μὴ γένοιτο ἄν = 'I fear that it might possibly happen.'

This is the mildest mode of expressing a fear, as *μή* with the fut. indic. is the most vivid. Hence it suits the misgiving, and the reserve, of Deianeira :—'I fear that you might happen to be premature in speaking on that subject.' Cp. Xen. *An.* 6. 1. 28 *ἐκεῖνο ἐννοῶ μὴ λίαν ἂν ταχὺ σωφρονισθείην* : id. *De Vect.* 4. 41 *εἰ δέ τινες αὖ φοβοῦνται μὴ ματαία ἂν γένοιτο αὕτη ἡ κατασκευή.*—**τὸν ἐξ ἐμοῦ** : cp. *Ant.* 95 *τὴν ἐξ ἐμοῦ δυσβουλίαν.*

632 **τἀκεῖθεν**, acc. with **εἰδέναι**, explained by **εἰ ποθούμεθα**. Here **τὰ ἐκεῖθεν** is not merely **τὰ ἐκεῖ** (315 n.); rather it means, 'the feeling *from* (or *on*) his side,' as opp. to *πόθον τὸν ἐξ ἐμοῦ*. —**ποθούμεθα** : for the plur., following **δέδοικα** and **ἐμοῦ**, cp. *Ant.* 734.

Exit Lichas. Deianeira retires into the house.

633—662 *Second* **στάσιμον**. *1st strophe*, 633—639, = *1st antistr.*, 640—646. *2nd strophe*, 647—654, = *2nd antistr.*, 655—662.

A joyous music will presently be heard by the dwellers around Trachis. The victorious Heracles will soon return, filled with new love for Deianeira, under the spell of the robe.

633—639 **ὦ ναύλοχα κ.τ.λ.** Wishing to call up a general picture of the whole region, the poet takes Thermopylae as his central point. From the cliffs of Oeta, which overhang that pass, his thought passes to the highlands (*πάγους Οἴτας*) of Malis, and thence descends to the sea-board,—bringing us back to Thermopylae by the mention of the Amphictyons.

θερμὰ λουτρὰ : the warm springs at Thermopylae are situated between the Malian gulf on the N. (**ναύλοχα**), and the cliffs of Oeta on the south (**πετραῖα**). They gush from the foot of the mountain,—that spur of Oeta which Livy and Strabo call Callidromus,—a little west of the point where the pass is narrowest.

ναύλοχα : Strabo 9. 428 speaks of a *λιμὴν μέγας* near Thermopylae. Here the word suggests the expected landing of Heracles.

πάγους Οἴτας : the *Τρηχίνιαι πέτραι* of Her. 7. 198, spurs from the main range of Oeta, which enclose the plain of Malis on S. and W.—**παραναιετάοντες** with acc. : cp. Isocr. or. 4 § 162 *Ἕλληνες τὴν Ἀσίαν παροικοῦσιν*, dwell *along* its coasts.

οἵ (art.) **τε**, *sc.* **ναιετάοντες**, following the direct vocative (633): cp. Xen. *Cyr.* 3. 3. 20 *ὦ Κῦρε καὶ οἱ ἄλλοι Πέρσαι.*—**μέσσαν Μηλίδα...λίμναν**, the part of the gulf between the two extremities, *i.e.* the innermost part of the deep recess which it

forms. It is in this part that the shores of the gulf belonged to Malis,—viz., from the neighbourhood of Thermopylae to that of Anticyra.

χρυσαλακάτου τ' ἀκτὰν κόρας: merely another way of describing the same sea-board: they live *by* the **λίμνη**, and *on* the **ἀκτή**. Artemis, one of whose attributes was **λιμενοσκόπος**, was worshipped all along these eastern coasts, since the whole maritime life of Greece Proper looked mainly towards the Aegaean.

χρυσαλακάτου: this Homeric epithet of the goddess (*Il.* 16. 183) is rightly explained by Hesych. as = **καλλίτοξος· ἠλακάτη γὰρ ὁ τοξικὸς κάλαμος**. Cp. **ἄτρακτος** = **οἰστός**. Artemis had nothing to do with a distaff.

638 ff. ἔνθ' Ἑλλάνων κ.τ.λ. Meetings of the Amphictyonic Council were held at the town of Anthela, close to Thermopylae on the west,—where was the sacred precinct of **Δημήτηρ Ἀμφικτυονίς**, containing seats (**ἕδραι**) for the Council, and also a shrine of its legendary founder, Amphictyon (Her. 7. 200). Anachronisms were tolerated by Attic Tragedy, but this is hardly one, from the Greek point of view. The Thessalian and Dorian nucleus of what became the 'Delphic' Amphictyony was of immemorial age; Amphictyon was called the son of Deucalion; Acrisius of Argos figured in tradition as an early organiser of the league (Strabo 9. 420).

Ἑλλάνων, implying a Panhellenic character, reflects the regular phraseology of the poet's day. The Delphic Amphictyony never actually represented the whole even of Greece Proper; thus it never included the Acarnanians, Arcadians, or Eleans.

ἀγοραὶ Πυλάτιδες: **ἀγορὰ πυλᾶτις** = **πυλαία** (*sc.* **σύνοδος**), the name for a meeting of the Amphictyons, whether at Pylae or at Delphi,—one of several proofs that the former place was the League's older centre.—**κλέονται**, not 'are called together,' but, 'are famous': cp. *O. T.* 1451 **ἔνθα κληΐζεται | οὐμὸς Κιθαιρών**.

641 ff. ἀναρσίαν, 'unkindly' (cp. 853), 'harsh,'—referring to the use of the flute in wild or mournful music.

ἐπάνεισιν, 'return,' but also with the notion of sound rising. —**θείας...μούσας**, *sc.* **καναχάν**, a sound of music made to the gods (in thanksgiving): **ἀντίλυρον**, *like* that of the lyre: schol. **ἰσόλυρον**. This is simpler than to understand, '*responsive*' to it (as if both instruments were used). The lyre, 'common treasure of Apollo and the Muses' (Pind. *P.* 1. 1), was peculiarly associated

with joyous worship. Cp. *O. C.* 1222.—ἀχῶν, as a correction of ἰάχων, is hardly doubtful, since a resolution of the long syllable would impair the rhythm (cp. 635 Οἴτας).

644 **ὁ Διὸς...Ἀλκμήνας κόρος**: objection has been taken to the double gen., but needlessly: the second gen. practically forms a single notion with *κόρος*,—'Zeus's Alcmena-son,' = the son *of* Zeus *by* Alcmena. To a Greek ear the effect would be nearly the same as when the first gen. is replaced by an adj.; *e.g.*, Aesch. *Suppl.* 313 ὁ Διὸς *πόρτις...βοός*, Pind. *O.* 2. 13 ὦ Κρόνιε *παῖ* Ῥέας.

645 f. **σοῦται**, instead of the MS. **σεῦται**, is now generally read here. Cp. *Ai.* 1414 *σούσθω*: Aesch. *Pers.* 25 *σοῦνται*: Ar. *Vesp.* 209 *σοῦ*. On the other hand, *σεῦται* has no nearer parallel than the Homeric *στεῦται*.

πάσας, complete: cp. *Ai.* 436 *πᾶσαν εὔκλειαν*.—**ἀρεταῖς λάφυρα** (like ἄθλα), 'things won by' *ἀρετή* (root λαβ).

647 ff. **ὃν ἀπόπτολιν εἴχομεν**: 'whom we had absent' = 'whose absence we had to endure': schol. *ὃν ἐκτὸς εἴχομεν τῆς πόλεως*.—**παντᾷ**, 'utterly,' goes with **ἀπόπτολιν**: it implies a contrast between this long *unbroken* absence and his former expeditions. Cp. Eur. fr. 966 *ἀκόλαστα πάντῃ*. (The Doric form was written *παντᾷ*.) The adv. could mean also, 'in all directions,' but that sense is less fitting.—**δυοκαιδεκάμηνον...χρόνον**: more exactly, fifteen months (44 f.).—**πελάγιον**: they imagined him as wandering on the sea, before or after his Lydian bondage: cp. 100 ff., *Ant.* 785 *φοιτᾷς δ' ὑπερπόντιος*.

650 **ἁ δέ οἱ...δάμαρ**. The art. is here a pron., in apposition with *δάμαρ*, and serves to contrast the wife with the husband: the dat. οἱ is equiv. to a possessive pron.: cp. *Il.* 13. 616 *λάκε δ' ὀστέα, τὼ δέ οἱ ὄσσε κ.τ.λ.* Note also the epic hiatus before οἱ (*ϝοἱ*): cp. *El.* 196 ὅτε οἱ (Herm., for ὅτε σοι).

651 f. **τάλαιναν** (for the MS. **τάλαινα**) is required by the metre (cp. 659 *ἀμείψας*).—**ὤλυτο** = **ἐτήκετο**: cp. *El.* 140 *ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον | ἄλγος ἀεὶ στενάχουσα διόλλυσαι*.

653 f. **Ἄρης**. The first syll. might be long (as it is in some other lyric passages, *Ant.* 139, *El.* 96, *Ai.* 254, 614): but more probably it is short, and the first syll. of *πειθοῦς* in 661 is 'irrational.'—**οἰστρηθεὶς**: the sudden rage of Ares symbolises the furious impulse which sent Heracles against Oechalia. Cp. Eur. *Bacch.* 119 *οἰστρηθεὶς Διονύσῳ*.

ἐξέλυσ' ἐπίπονον ἀμέραν, has 'resolved,' 'cleared away,' the day of sorrow. The notion of untying a knot passes into that

of dissipating a trouble. Cp. *O. T.* 35 ἐξέλυσας...δασμόν. The image is more clearly developed in *Ai.* 706 ἔλυσεν αἰνὸν ἄχος ἀπ' ὀμμάτων Ἄρης.—For ἐπίπονον ἀμέραν, cp. Eur. *Phoen.* 540 ἐχθρᾶς...ἡμέρας, *Hec.* 364 λυπρὰν...ἡμέραν.

656 ὄχημα ναὸς: it may be doubted whether this means more than 'the ship which conveys him.' Eur. *I. T.* 410 νάϊον ὄχημα is similar. Cp. Plat. *Hipp. ma.* 295 D τὰ ὀχήματα, τά τε πεζὰ καὶ τὰ ἐν τῇ θαλάττῃ πλοῖα. But in ναυτίλων ὀχήματα (Aesch. *P. V.* 468) the metaphor of the chariot is distinct, as in Eur. *Med.* 1122 ναΐαν | ...ἀπήνην.—πολύκωπον agrees with the compound phrase: cp. *Ant.* 794.

657 πρὶν...ἀνύσειε: the opt. is due to the preceding opt., σταίη: cp. *Ph.* 961 ὄλοιο μήπω, πρὶν μάθοιμι.

658 f. ἑστίαν, altar: *O. C.* 1495 βούθυτον ἑστίαν.—ἀμείψας, having quitted: *Ph.* 1262.—κλῄζεται θυτήρ, is said by rumour to be sacrificing: cp. 237, 287: and for the verb, 1268.

660 πανίμερος: *Anthol.* 2. 169 χαλκῷ κόσμον ἔδωκε πανίμερον. Here, however, the act. sense, 'full of love' (for Deianeira), is fitter than the pass., 'all-desired.' This is Mudge's correction of the MS. πανάμερος, which admits of no satisfactory explanation.

661 f. τᾶς πειθοῦς παγχρίστῳ κ.τ.λ. The corresponding verses of the strophe (653 f.) appear sound: νῦν δ' Ἄρης οἰστρηθεὶς | ἐξέλυσ' ἐπίπονον ἀμέραν. The traditional text here, τᾶς πειθοῦς παγχρίστῳ | συγκραθεὶς ἐπὶ προφάσει θηρός, makes a long syllable answer to the second of ἐξέλυσ', and to the second of ἀμέραν.

(1) As an epithet for the robe, παγχρίστῳ, 'thoroughly anointed,' is suitable. (Cp. Deianeira's words in 580.) But it cannot be a subst., as the schol. on 663 would make it (λείπει τῷ πέπλῳ).

(2) The words ἐπὶ προφάσει θηρός = ἐπίπονον ἀμέραν in 654. Besides being unmetrical, θηρός requires an unexampled sense for προφάσει, viz., 'precept.' For θηρός, M. Haupt conjectured φάρους (ΘΗΡΟΣ, ΦΑΡΟΣ): for the ᾰ, cp. 916. The words ἐπὶ προφάσει φάρους then mean, 'on the pretext of the robe.' The robe was the πρόφασις for using the love-charm. παγχρίστῳ can be retained in the dat., agreeing with προφάσει (cp. *Ant.* 794).

(3) For συγκραθεὶς, cp. *Ant.* 1311 δειλαίᾳ δὲ συγκέκραμαι δύᾳ ('steeped in' it): *Ai.* 895 οἴκτῳ τῷδε συγκεκραμένην ('steeped in this lament,'—*i.e.*, in the anguish of it). Ar. *Plut.*

853 οὕτω πολυφόρῳ συγκέκραμαι δαίμονι. Thus the primary sense of *mixture*, or *fusion*, led to that of intimate union. If we accept φάρους, then συγκραθεὶς would be most naturally taken in the sense which πανίμερος, just before it, could suggest,—'made one in heart' with Deianeira.

There remains, however, the metrical discrepancy between συγκραθεὶς and ἔξέλυσ' in 654. It is possible that συγκραθεὶς was an explanation of συντακεὶς (suggested by Paley), which would give the same sense. Cp. Eur. *Suppl.* 1029 γαμέτας | συντηχθεὶς αὔραις ἀδόλοις | γενναίας ἀλόχῳ ψυχᾶς, 'husband *made one with* wife in the sincere spirit of a loyal soul.' So συντακείς τινι, of close attachment, Plat. *Symp.* 183 E, 192 E.

Either συγκραθείς or συντακείς would here admit a secondary sense, unconsciously prophetic of the dire event (833 προστακέντος ἰοῦ: 836 προστετακώς),—like προσαρμόσαι in 494. Construe, then, literally, 'made one with her on the anointed pretext of Persuasion's robe,' *i.e.*, 'by the device of Persuasion's anointed robe.'

663—820 *Third* ἐπεισόδιον. *Deianeira, re-entering from the house, confides to the Chorus her fear that a danger may lurk in the gift which she has just sent to Heracles. Hyllus enters* (734). *He describes the sufferings of his father, who is being carried home, and ends by invoking curses upon his mother. She goes silently into the house.*

663 περαιτέρω, absol., implying περαιτέρω τοῦ δέοντος (Plat. *Gorg.* 484 C).

665 Δηάνειρα, τέκνον Οἰνέως: the form of address implies earnest sympathy with the terror which they perceive in her: cp. the παῖ Μενοικέως of the Chorus in *Ant.* 1098.

666 f. ἀθυμῶ δ', εἰ φανήσομαι: cp. 176 n.: Eur. *Andr.* 61 φόβῳ μέν, εἴ τις δεσποτῶν αἰσθήσεται.—ἀπ' ἐλπίδος καλῆς, as the outcome of it: cp. *Ant.* 695 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει. (Not, 'contrary to it.')

668 οὐ δή in a question, as *Ph.* 900: more often, οὐ δή που (*O. T.* 1472, *Ant.* 381), or οὐ δή ποτε (*Tr.* 876, *El.* 1108).—τι is acc. of respect, and the gen. depends on it: 'Surely thou art not anxious as to aught *belonging to, concerning* thy gift?' This is simpler than to take the gen. as depending on ἐλπίδος, and τι as adv.: 'Not, perchance, (the hope concerning) thy gift?'—For the plur. δωρημάτων, cp. 494: for the dat. Ἡρακλεῖ, depending on the verbal notion, Plat. *Euthyph.* 15 A τὰ παρ' ἡμῶν δῶρα τοῖς θεοῖς: and *O. C.* 1026.

669 f. **ὥστε μήποτ' ἂν παραινέσαι**, *i.e.*, **ὥστε οὔποτ' ἂν παραινέσαιμι.** The words **προθυμίαν...ἔργου** form a single notion, the sense being the same as if **ἄδηλον** were **ἀδήλου.** Cp. *Ant.* 794. **ἄδηλον** here means, 'untried by previous test': cp. her own words in 590 f. So in Thuc. 5. 103 **ἀφανεῖς ἐλπίδες** (as opp. to **φανεραί**) are those which rest on no solid ground. Cp. id. 1. 78 **ἐν ἀδήλῳ κινδυνεύεται.**—For **λαβεῖν,** 'conceive,' cp. *Ph.* 1078 **φρόνησιν...λάβοι.**

671 **εἰ διδακτόν**: cp. 64.

672 f. **οἷον, ἣν φράσω κ.τ.λ.** The choice here seems to lie between two courses.

(1) To retain **ὑμῖν,** but with a comma after it, and to supply from it **ὑμᾶς** as subject to **μαθεῖν**: 'such that, if I tell it to you, ye will learn an unexpected marvel.' Cp. Ar. *Plut.* 349 **ποῖός τις** (*sc.* **χρησμός**);—**οἷος... | ἦν μὲν κατορθώσωμεν, εὖ πράττειν ἀεί**: where the subject to the inf. is **ἡμᾶς,** supplied from the preceding verb.

(2) To read **ὑμᾶς** (subject to **μαθεῖν**) instead of **ὑμῖν,** which may well have arisen from **φράσω.** This course is recommended by the lucid construction, and by the better rhythm. Cp. *O. T.* 1295 f. **θέαμα δ' εἰσόψει τάχα | τοιοῦτον οἷον καὶ στυγοῦντ' ἐποικτίσαι.**

674 **τὸν ἐνδυτῆρα πέπλον.** The word **ἐνδυτήρ** (found only here) expresses that the **πέπλος** was not for ordinary use, but was one which Heracles was to assume for the solemn rite. Thus it is equivalent to 'stately,' or 'festal.' Cp. Eur. *Tro.* 258 **ἐνδυτῶν στεφέων ἱεροὺς στολμούς,** 'the sacred apparel of wreaths with which *thou hast been invested*' (because they mark Cassandra's prophetic character).

675 **ἀργῆς...πόκος**: I follow Wunder and Lobeck in thus amending **ἀργῆτ'...πόκῳ.** The latter reading, if sound, presents a dilemma. (1) **ἀργῆτ'** = **ἀργῆτι.** But it is now generally recognised that the epic license of eliding datival **ι** was foreign to Attic Tragedy: the supposed examples all admit of easy remedy. (2) **ἀργῆτα,** agreeing with **πέπλον**: 'white, glistering.' This is possible; for, though **τὸν ἐνδυτῆρα πέπλον** precedes, a second epithet might follow. But the effect of such an epithet, added at the end of the clause, would here be very weak. And if **ἀργῆτα** is taken as the proleptic predicate ('anointed so as to make it shine,' Wecklein), this does not suit the sense. A change of **ἀργῆς...πόκος** into **ἀργῆτ'** (meant for **ἀργῆτι**)...**πόκῳ** would easily have been induced by the

preceding ᾧ.—**εὐέρου**, the Attic form, acc. to the schol. on Ar. *Av.* 121 (where metre requires **εὔερον**).

676 f. **πρὸς οὐδενὸς** (neut.) **τῶν ἔνδον**, by nothing in the house (such as fire, or a corrosive substance). The conj. **τῶν ἐκτός** is ingenious, but seems unnecessary.—**φθίνει**, instead of *φθίνον*: *O. T.* 1134.

678 **ψῇ** is not elsewhere intrans. (cp. 698), and hence has been suspected here: but cp. 128, n. on *ἐπὶ...κυκλοῦσιν*.—**κατ' ἄκρας σπιλάδος**, down from the top of a flat stone, or slab, in the *αὐλή* of the house. Schol.: *ὡς οὖν ἐπὶ λίθου θεμένη αὐτὸ τοῦτό φησι*. On coming into the court-yard from the room in which she had secretly anointed the robe, she had carelessly thrown the tuft of wool down upon this stone.

Such is the only sense which the words will bear. They are perhaps corrupt. Sophocles has the dat. plur. *σπιλάδεσσι*, in the ordinary sense, 'sea-rocks,' in fr. 341; but the sense of the sing. here is peculiar. And vv. 695—698 would naturally suggest that she had thrown the tuft at once on the ground, rather than on a stone.

679 **ἐκτενῶ**: *Ai.* 1040 *μὴ τεῖνε μακράν*: Aesch. *Eum.* 201 *τοσοῦτο μῆκος ἔκτεινον λόγων*.

680 f. **γὰρ**, prefatory.—**ὧν**, for **οὓς**, by attract. to the subsequent **θεσμῶν**: cp. Dem. or. 20 § 87 *ὧν ἔργῳ πεποίηκεν ἕκαστος..., τούτων ἐκ λόγου κρίσις γίγνεται*.—**ὁ θὴρ Κένταυρος**, as in 1162: *θήρ* may here be rendered by an adj., but is strictly a subst., the general term in apposition with the special.—**πονῶν πλευρὰν**: Hense quotes Ennius *Ann.* 601 *tum laterali' dolor, certissimu' nuntiu' mortis*.—**πικρᾷ**, cp. *Ai.* 1024 *πικροῦ | ...κνώδοντος*: *Il.* 5. 278 *πικρὸς ὀϊστός*.—**γλωχῖνι**. This sense of *γλωχίν* does not occur elsewhere in poetry of the classical age, but is attested by *Il.* 5. 393 *ὀϊστῷ τριγλώχινι* (cp. 11. 507), a three-barbed arrow: which shows that the schol. here is right in identifying *γλωχίν* with the Homeric *ὄγκος* (*uncus*), 'barb' of an arrow (*Il.* 4. 151).

προὐδιδάξατο, 'had taught me *beforehand*': distinguish the other sense of this compound, 'to teach gradually' (*Ai.* 163, *Ph.* 1015). The midd. voice here suits the fact of the Centaur's hidden design.

682 **θεσμῶν οὐδέν**. The regular plur. was *θεσμοί*, though in fr. 90 we find *οὐ γάρ τι θεσμὰ τοῖσιν ἀστίταις πρέπει*. Cp. *Ph.* 24 *τἀπίλοιπα τῶν λόγων*.—**ἐσῳζόμην**, remembered: Plat. *Rep.* 455 B *ἃ ἔμαθε, σῴζεται*: cp. *O. T.* 318.

683 **χαλκῆς...δέλτου.** This image is peculiarly forcible in connection with **θεσμῶν**,—the word which expresses her religious reverence for the Centaur's precepts. Laws, rituals, oracles, etc., were often engraved upon bronze tables.

684 **καί μοι κ.τ.λ.** Those who agree with Wunder in rejecting this verse hold that **σῴζειν** depends on **προὐδιδάξατο** (681), and urge that **κἄδρων τοιαῦτα** in 688 condemns **τοιαῦτ' ἔδρων** here. The question must be considered in the light of the whole context. She begins by saying that the Centaur's dying precepts remained in her memory as if graven on bronze (680—683). That passage is much more impressive if a full stop follows 683. She then says, 'Now *these* were his precepts,'—verse 684 marking her anxiety to explain that she had simply obeyed him to the letter. The reiteration, *κἄδρων τοιαῦτα*, in 688, is unnecessary; but, in her actual state of mind, it is full of dramatic truth.

685 f. **ἄπυρον κ.τ.λ.** : cp. 606 f.—For **ἄθικτον** with gen., cp. 23 n.

687 **ἕως νιν.** The solecism in the MSS., **ἕως ἄν**, is like their *πρὶν ἄν θάνοι* in 2 f., and *ἡνίκ' ἄν...ἀπείη* in 164 f.—**που**: neither Nessus (575) nor she herself had ever thought of the charm being used on any one except Heracles. But, as she shrank from naming Eurystheus (35), so, at this moment, she shrinks from naming the man whom she loves.

689 **ἔχρισα μὲν** corresponds with **κἄθηκα** in 691, not with **εἶσω δ'** in 693. Cp. *Ai.* 1 *ἀεὶ μέν,...3 καὶ νῦν*: Thuc. 2. 65 § 12 *δέκα μὲν ἔτη ἀντεῖχον...καὶ οὐ πρότερον ἐνέδοσαν.* So *μέν...τε*, below, 1012.—**κατ' οἶκον**, in the house (and not outside the gates): **ἐν δόμοις**, in the **γυναικωνῖτις**, and not in the open **αὐλή**. For this limited sense of **δόμοι**, cp. *Od.* 6. 303 *ἀλλ' ὁπότ' ἄν σε δόμοι κεκύθωσι καὶ αὐλή.*

690 **κτησίου**, 'belonging to the household,'—*i.e.*, to a flock kept near the house, to supply food, and victims for sacrifice. **Ζεὺς Κτήσιος** was more especially the tutelar god of *household* property; hence domestic slaves stand *κτησίου βωμοῦ πέλας* (Aesch. *Ag.* 1038). The epithet here does not, however, directly allude to him, as if meaning, 'devoted to the **Κτήσιος**.'

691 **ἀλαμπὲς ἡλίου**: cp. *O. C.* 677 *ἀνήνεμον...* | *χειμώνων.*

692 **ζυγάστρῳ**: for the dat., cp. 564. Xen. *Cyr.* 7 3. 1 uses *ζύγαστρα* of boxes in which treasure is packed up for removal. The word meant simply, 'something fitted together,' 'compacted' (*ζυγ-*).—**κοὖλῳ**: the addition of this adj. is sometimes, esp.

in poetry, merely picturesque: cp. *O. C.* 1593, *Ai.* 1165: Eur. *Ion* 19 κοίλης...ἀντίπηγος: Her. 4. 2 ἀγγήϊα κοῖλα.—**ὥσπερ εἴδετε.** They saw the ζύγαστρον, but not the act of placing the robe in it: this (as ἀλαμπὲς ἡλίου shows) had been done in the house.

693 f. **εἴσω δ' ἀποστείχουσα,** returning into the house (632). The words **ὥσπερ εἴδετε** indicate the previous dialogue in front of it (531—632).—**φάτιν** is boldly used here, but appears sound. The harshness is modified by the context: *i.e.*, the antithesis between *uttering* and *comprehending* has led the poet to strengthen **ἄφραστον** by a noun specially suited to it, as he strengthens **ἀξύμβλητον** by the addition of **ἀνθρώπῳ μαθεῖν.**—Cp. Aelian *Nat. An.* 6. 60 **τῶν ἀτεκμάρτων τε καὶ ἀσυμβλήτων.** Eur. *Med.* 675 **σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.**

695 ff. **κάταγμα** properly meant the ball of wool on the distaff, from which the thread is *drawn down* (**κατάγεται,** *deducitur*) by the spinner. (Plat. *Polit.* 282 E: *Soph.* 226 B.) Here it is merely a synonym for **μαλλός** (690). In Ar. *Lys.* 583 ff. **κάταγμα** is the thread itself.—**προὔχριον,** *before* putting it into the casket (692). Lucian *Alex.* 21 **σιάλῳ τὴν σφραγῖδα προχρίσας.**—**φλόγα** comes first, since *heat* is the main point; then, to avoid ambiguity, **ἀκτῖν' ἐς ἡλιῶτιν** is added. Seneca *Herc. Oet.* 725 translates these words: *medios in ignes solis et claram facem.*

698 **ῥεῖ** is equiv. to **ψῇ** in 678. The wool shrivels away; and presently there is nothing to be seen but a powder, like saw-dust, on the ground. For **ῥεῖν,** cp. *O. C.* 259.—**κατέψηκται:** the perf. of instant result: cp. *Ph.* 76 **ὄλωλα.** Seneca *Herc. Oet.* 736 *Dumque ipsa miror, causa mirandi perit.*

699 f. **μορφῇ,** dat. of respect: **μάλιστ' εἰκαστὸν,** lit., 'most nearly comparable'; but, instead of a simple dat., **ἐκβρώμασι,** we have a clause with **ὥστε** (= **ὡς**), as if (*e.g.*) **οὕτως ἔχον** had preceded.—**πρίονος ἐκβρώματ'** = **πρίσματα** (or **παραπρίσματα**).—**ἐν τομῇ ξύλου** = **ὅτε ξύλον τέμνεται:** for the form of the phrase, cp. *Ant.* 24.

701 f. **προπετές,** where it was thrown down: schol. **ἐρριμμένον** (cp. 695) **καὶ προπεσὸν χαμαί.**—**ὅθεν,** by attract. to **ἐκ γῆς,** instead of **ὅπου**: cp. Thuc. 1. 89 § 3 **διεκομίζοντο εὐθὺς ὅθεν** (= **ἐντεῦθεν ὅποι**) **ὑπεξέθεντο παῖδας καὶ γυναῖκας.** In *O. C.* 1226 the doubtful **κεῖθεν** is not similar.—**προὔκειτ', ἀναζέουσι:** past tense combined with historic pres. (*Ant.* 254).—**θρομβώδεις ἀφροί,** foam, thickened into clots (**θρόμβοι, τρέφω**): hence the plur., which Seneca

imitates, *Herc. Oet.* 737 *Quin ipsa tellus spumeos motus agit.*

703 f. **πίονος ποτοῦ γλ. ὀπώρας ἀπὸ Β. ἀμπέλου**: the rich juice of the blue fruit (obtained) from the vine: *i.e.*, the γλεῦκος, or 'must,' newly pressed from the ripe grapes; which foams when poured on the ground, since it has not yet passed through the stage of fermentation. Schol.: *μάλιστα δὲ ὁ νέος οἶνος, θερμὸς ὤν, εἰ πέσοι χαμαί, ἀφρίζει.* The simile is suggested chiefly by the foam, but partly also by the purple tinge which the poison gives to the blood.—**χυθέντος** should not be taken with **Β. ἀπ' ἀμπέλου**, since the grapes have already been gathered.

For **ὀπώρας** as = 'fruit,' cp. fr. 234. 7 *πᾶσα τέμνεται βλαστουμένη | καλῶς ὀπώρα, κἀνακίρναται ποτόν*: for **Βακχίας**, *ib.* 2 Βάκχειος βότρυς.

705 **ποῖ γνώμης πέσω**: she knows not to what counsels she can have recourse: *i.e.*, she can think of no remedy. Cp. *O. C.* 170 *ποῖ τις φροντίδος ἔλθῃ;*

706 **ὁρῶ δέ μ'...ἐξειργασμένην.** The constr. with the acc. can be used whenever the speaker looks at his own case from without. But the examples are of two kinds. (1) Most often there is a contrast of persons; *El.* 65: Andoc. or. 1 § 30 *φημὶ δεῖν ἐκείνους μὲν ἀπολέσθαι..., ἐμὲ δὲ σῴζεσθαι.* (2) Sometimes, as here, there is no such contrast, and the effect is merely to give a certain objectivity: *El.* 470 *πικρὰν | δοκῶ με πεῖραν τήνδε τολμήσειν ἔτι*: so *Ai.* 606 f.: Plat. *Rep.* 400 B *οἶμαι δέ με ἀκηκοέναι.* This is esp. fitting when the speaker is in an evil plight, and means that he can see himself as others see him: so Xen. *An.* 5. 6 § 20 *νῦν μὲν ὁρῶμεν ἡμᾶς ἀπόρους ὄντας κ.τ.λ.*

707 f. **πόθεν**, 'from what motive?': **ἀντὶ τοῦ**, 'in gratitude for what?'—**ἂν...παρέσχ'**: (if he had shown kindness,—as he did *not*), why would he have done so?—**ἧς...ὕπερ**, *on account of* whom, = **ἧς ἕνεκα**, or **δι' ἣν**: cp. *Ant.* 932 **βραδυτῆτος ὕπερ.**

709 **ἀποφθίσαι**: **φθίσω** and **ἔφθισα** have ῐ in epic poetry, but ῑ in Attic: cp. 1043: *O. T.* 202: *Ai.* 1027.

711 **ἀρκεῖ**, '*avails*': not, '*suffices*.' In the latter sense, ἀρκεῖ is usu. impers., but in the former, personal, as it is here (*sc.* ἡ *μάθησις*).—**ἄρνυμαι**: *Ant.* 903: *Ph.* 838.

712 **εἴ τι μὴ**: 586 n.—**ψευσθήσομαι γνώμης**: *Ai.* 1382 *καί μ' ἔψευσας ἐλπίδος πολύ.*

714 f. **ἄτρακτον**: cp. *Ph.* 290.—**θεὸν Χείρωνα.** Cheiron, as the son of the god Cronus by the nymph Philyra, was of a different origin from the other Centaurs, the descendants of

Ixion and Nephelè. So Pindar distinguishes him as Κρονίδαν | Κένταυρον (*N.* 3. 47), οὐρανίδα γόνον εὐρυμέδοντα Κρόνου (*P.* 3. 4).

πεπλήγαντα. Other Centaurs, routed by Heracles in Arcadia, fled to Cheiron near Cape Malea; and the hero, in shooting at them, accidentally wounded his friend. Cheiron could not be healed; and, being a god, could not die. At last Zeus allowed him to exchange fates, the immortal for the mortal, with Prometheus; and so he found rest (Apollod. 2. 5. 4).

Ovid varies the story. Heracles visited Cheiron on Mount Pelion; a poisoned arrow chanced to fall from the hero's quiver on the left foot of the Centaur.

χὤπερ seems a certain correction of **χὥσπερ**. The latter has been explained thus:—'Even as it may touch, (so surely) does it destroy.' This is possible, but somewhat forced; certainly less probable than **χὤπερ**.

716 ff. ἐκ...σφαγῶν τοῦδε διελθὼν, having passed out from the wounds of Nessus.—**ἰὸς αἵματος**, a poison consisting (or contained) in blood, because the poison from the arrow had become mixed with the blood; and it was in the form of blood (572 **ἀμφίθρεπτον αἷμα**) that the poison had been applied. For the 'defining' gen., cp. *El.* 682 **πρόσχημ' ἀγῶνος**, = **πρόσχ. ἀγωνιστικόν.**

τόνδε, Heracles. **τοῦδε—ὅδε—τόνδε**: this repetition of the pron., in different relations, has been thought strange. Yet cp. *O. T.* 948 **καὶ νῦν ὅδε | πρὸς τῆς τύχης ὄλωλεν, οὐδὲ τοῦδ' ὕπο**: where **ὅδε** is Polybus, and **τοῦδ'**, Oedipus. She reasons from past to present:—'*the same* poison, coming from *this* source, will kill *this* man.' The reiterated pronoun really marks the stress of the inductive argument.

Others take **ἐκ...τοῦδε** as = 'from this arrow': then **σφαγῶν** must go either with **διελθών**, 'having come through (from) the wounds'; or with **αἵματος**.

δόξῃ γοῦν ἐμῇ: cp. Plat. *Phaed.* 68 B **οὐκ ἄσμενος εἶσιν αὐτόσε; οἴεσθαί γε χρή.** For **γοῦν**, cp. *Ant.* 45 **τὸν γοῦν ἐμόν.**

719 f. σφαλήσεται: cp. 297, **σφαλῇ.**—**ταὐτῇ σὺν ὁρμῇ**, lit., 'borne along by *the same impetus*.' The **ὁρμή**, impetus, is that of the fate which brings Heracles low: she means, 'at the same moment I, too, shall be *swept out of life*.' Cp. Xen. *Ages.* 2. 29 **ἐνόμιζε γὰρ τῇ αὐτῇ ὁρμῇ τῷ μὲν Αἰγυπτίῳ χάριν ἀποδώσειν..., τοὺς δ' ἐν τῇ Ἀσίᾳ Ἕλληνας πάλιν ἐλευθερώσειν, τῷ δὲ Πέρσῃ δίκην ἐπιθήσειν**: *i.e.*, 'by the same *effort*.'

For **σὺν**, cp. Theocr. 25. 251 **τηλοῦ δὲ μιῇ πήδησε σὺν ὁρμῇ**

('at one bound': though μιᾷ ὁρμῇ usu. = 'by a common impulse,' Xen. *An.* 3. 2. 9).

722 προτιμᾷ with inf.; cp. Her. 3. 21 προτιμῶν πολλοῦ ἐμοὶ ξεῖνος γενέσθαι.—μὴ ('generic') with κακῇ, rather than with the inf.: cp. 725: fr. 154. 2 ἔχοιμ' ἂν αὐτὸ μὴ κακῶς ἀπεικάσαι. The adj. is not here a mere synonym for δυσγενής (as in *O. T.* 1063), but rather blends the ideas of birth and character. For the sentiment, cp. *El.* 989 ζῆν αἰσχρὸν αἰσχρῶς τοῖς καλῶς πεφυκόσιν: *Ai.* 479.

723 f. ἔργα δείν': the 'deeds' are the dire results which Deianeira has so frankly presaged (718 πῶς οὐκ ὀλεῖ καὶ τόνδε;). Hence δεινά is not too strong.—ἐλπίδ' has properly a neutral sense (cp. 125 n.): 'we must not *decide* our *foreboding* before the issue,'—*i.e.*, assume that the worst will certainly happen: hence we may more freely render, 'doom our hope.'

725 τοῖς μὴ καλοῖς β.: for the generic μή, cp. *Ant.* 494 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.—ἐλπίς, ἥτις καὶ θρ. τι προξενεῖ, a foreboding which *so much as* lends courage. The measures which she has taken do not allow her to think of a good result as even possible. For προξενεῖ cp. *O. T.* 1483.

727 f. ἀμφὶ with dat., 'in the case of,' *Ph.* 1354.—μὴ 'ξ ἑκουσίας: cp. 395: *Ph.* 467 μὴ 'ξ ἀπόπτου. The adverbial phrase would properly precede σφαλεῖσι: but cp. *Ant.* 659.—πέπειρα (related to πέπων as πίειρα to πίων) is attested by the grammarians, but extant only in Anacreon fr. 87. Hippocrates *Acut.* 390 has πέπειρος νόσος, and Ar. *Eccl.* 896 ἐν ταῖς πεπείροις (Rav. πεπείραις).—For the sentiment, cp. fr. 599 ἄκων δ' ἁμαρτὼν οὔτις ἀνθρώπων κακός.

729 f. τοιαῦτα δ': δέ introduces an objection, as in *O. T.* 379.—οἴκοι, fig.: cp. Eur. *Tro.* 647 τὸν δὲ νοῦν διδάσκαλον | οἴκοθεν ἔχουσα χρηστόν.

731 ff. ἂν ἁρμόζοι: cp. Dem. or. 18 § 42 λόγους οὓς...ἁρμόσει λέγειν.—τὸν πλείω λόγον: the further discourse which might be expected: cp. *O. C.* 36 τὰ πλείον' ἱστορεῖν.—εἰ μή τι: the schol. seems right in taking τι as object to λέξεις, rather than as an adv. ('perchance,' 712).—μαστὴρ πατρὸς: cp. *O. C.* 455 ἐμοῦ | μαστῆρα. The Chorus may be supposed to know of this mission through having heard the last words of the πρόλογος as they were entering (95).

Hyllus re-enters.

734 ff. ἂν...εἱλόμην: cp. *Ph.* 1239 ἂν...ἐβουλόμην.—σε is subject to each of the three infinitives which follow. It is

placed as if the speaker mentally supplied a word such as *παθεῖν*. But ἓν is really an accus. in apposition with the whole sentence, σε ἢ μηκέτ' εἶναι, etc. The peculiar order has been due to the metrical difficulty of inserting σε anywhere in vv. 735—737.

ἐκ τριῶν ἓν. Photius and Suidas quote the proverb, *τῶν τριῶν κακῶν ἕν*, illustrating it from Polyzelus (a poet of the later Old Comedy), *τριῶν κακῶν ἓν γ' οὖν ἐλέσθ' αὑτῷ τι πᾶσ' ἀνάγκη*, and Menander, *ἓν γάρ τι τούτων τῶν τριῶν ἔχοι κακῶν*.

κεκλῆσθαι: cp. 149: *El.* 366 *πάντων ἀρίστου παῖδα κεκλῆσθαι*. —ἀμείψασθαι, get in exchange: Aesch. *Theb.* 304 *ποῖον δ' ἀμείψεσθε γαίας πέδον | τᾶσδ' ἄρειον;* ποθεν is wholly vague: the schol.'s ἐκ θεοῦ τινος is too definite.

738 τί δ' ἔστιν...πρός γ' ἐμοῦ στυγούμενον; 'What is there, *on my part*, that excites hatred?' The phrase is peculiar (since the words could mean, 'what is hated *by* me?'); but, in speaking, the sense would be made clear by a very slight pause after the words πρός γ' ἐμοῦ, which are naturally emphatic (cp. *O. T.* 516).

739 f. τὸν δ' ἐμὸν: for this use of δέ to mark a second relationship, see *O. C.* 1275 *ὦ σπέρματ' ἀνδρὸς τοῦδ', ἐμαὶ δ' ὁμαίμονες*. Two modes of expression are blended here, since either δέ, or λέγω, should properly be absent: but the redundancy suits the speaker's vehemence.—For λέγω, cp. 9.

741 ἐξήνεγκας here denotes a *startling* utterance (like *ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων;*). ἐκφέρω, with ref. to speech, usu. = 'to *disclose*' a secret (Her. 3. 71).

742 f. ὃν οὐχ οἷόν τε κ.τ.λ. This λόγος is one which must needs 'be *fulfilled*,'—*i.e.*, 'be found to correspond with a fact,' 'prove *true*,'—since the thing has already happened. Cp. *Il.* 1. 388 *ἠπείλησεν μῦθον, ὃ δὴ τετελεσμένος ἐστίν*.—Most edd. read μὴ οὐ, instead of the MS. μὴ, here: but see 90 n.

τὸ...φανθὲν, that which has come before men's eyes,—come to pass: cp. *Ai.* 647 (χρόνος) *φύει τ' ἄδηλα καὶ φανέντα κρύπτεται*: *Ant.* 457 *κοὐδεὶς οἶδεν ἐξ ὅτου 'φάνη*. The word is fitting at a moment when his mind is full of the terrible sight which he has just seen (746 f.). For τὸ γὰρ at the end of the v., cp. 92.—τίς ἂν δύναιτ' ἄν: cp. 21.

ἀγένητον, 'not brought to pass' (st. γεν-, γίγνομαι): cp. Horace's *infectum* (*C.* 3. 29. 47). But ἀγέννητος (γεννα-) = 'not begotten' (61). Agathon fr. 5 (*ap.* Arist. *Eth. N.* 6. 2) *μόνου γὰρ αὐτοῦ καὶ θεὸς στερίσκεται, | ἀγένητα ποιεῖν ἅσσ' ἂν ᾖ πεπραγ-*

μένα. Pind. *O.* 2. 17 τῶν δὲ πεπραγμένων | ...ἀποίητον οὐδ' ἂν | χρόνος ὁ πάντων πατὴρ δύναιτο θέμεν ἔργων τέλος. Simonides fr. 69 τὸ γὰρ γεγενημένον οὐκέτ' ἄρεκτον ἔσται.

744 f. For **ἀνθρώπων** added to the interrog. τίς, cp. *El.* 238, 930.—**ἄζηλον**: cp. 284.—Nauck rejects v. 745, because Deianeira ought to have one verse only (cp. 738, 741, 748). But it is unsafe to assume such a rigorous 'symmetry': and the larger utterance is natural here.

746 f. **ἐν ὄμμασιν**: 241 n.—**κατὰ γλῶσσαν**, 'as a matter of report,' *i.e.*, παρ' ἄλλων. Cp. Eur. *I. T.* 901 τάδ' εἶδον αὐτή, κοὐ κλύουσ' ἀπαγγελῶ.

748 **ἐμπελάζεις...καὶ παρίστασαι**, *i.e.*, find him, and then stand near to him in his sufferings. The vivid historic pres. suits the tension of mind with which the question is asked: cp. *O. T.* 113 συμπίπτει, and *ib.* 1025 δίδως.—These are Deianeira's last words on the scene.

749 **εἰ χρὴ μαθεῖν σε**. Hyllus abhors her, as the murderess of his father; there is no touch of pity in his mood. His words mean that the recital will be painful to *him*, and also that he shrinks from speaking to her at such length. (Cp. 815 f.) According to Greek usage, it was not ὅσιον for the relatives of a slain person to hold any avoidable intercourse with the slayer. (Cp. Lys. or. 12 § 24: Isae. or. 9 § 20.) This feeling appears in 815 f.

750 **δθ' εἶρπε**: see on 237 f. For the absence of a prefatory γάρ, cp. 555, 900. ἐπεί is more usual than ὅτε in opening such a ῥῆσις. The schol.'s remark here, καινοπρεπὴς ἡ φράσις, may refer partly to that, and partly to the abruptness of εἶρπε.

751 **τροπαῖα**, the arms taken from the enemy (cp. *Ant.* 143), **σκῦλα**: **ἀκροθίνια**, the booty, λεία.—This accent for the subst. τροπαῖον is attested by the grammarians, and preserved by L in 1102: though, acc. to rule, the subst. would be τρόπαιον, and the adj. τροπαῖος (*Ph.* 1459).

752 ff. **ἀκτή...ἔστιν**, instead of ἦλθεν εἰς ἀκτήν κ.τ.λ.: cp. Eur. *Hipp.* 1198 ἐπεὶ δ' ἔρημον χῶρον εἰσεβάλλομεν, | ἀκτή τις ἔστι κ.τ.λ. (instead of εἴδομεν ἀκτήν τινα): *I. T.* 260 ἐπεὶ τὸν ἐσρέοντα διὰ Συμπληγάδων | βοῦς ὑλοφορβοὺς πόντον εἰσεβάλλομεν, | ἦν τις διαρρὼξ κυμάτων πολλῷ σάλῳ | κοιλωπὸς ἀγμός.

Κήναιον: 237 n.—**πατρῴῳ**: 288 n.—**βωμοὺς ὁρίζει** κ.τ.λ.: 238 n.—**τεμενίαν...φυλλάδα** = τέμενος πολύφυλλον (schol.).—**ἄσμενος πόθῳ**, glad, through my longing (causal dat.).

756 **πολυθύτους...σφαγάς**: the second part of the compound

adj. is akin in sense to the subst.; cp. χοαῖσι τρισπόνδοισι (*Ant.* 431), νεοτόμοισι πλήγμασιν (*ib.* 1283).

757 **κῆρυξ ἀπ' οἴκων...οἰκεῖος**: 'his own' herald, returning from Trachis, was not one at whose hand he could have expected such a gift. It is needless to give **οἰκεῖος** a special sense, as (*a*) 'bred up in his household,' or (*b*) 'sent on a private mission,' as Paley takes it.

759 **προὐξεφίεσο**: for the imperf., cp. *O. T.* 1055 ἐφιέμεσθα: *O. C.* 1605 ἐφίετο: so often ἐκέλευον. This compound does not occur elsewhere, but is paralleled by προεξανίσταμαι, προεξαποστέλλω.

760 ff. **ταυροκτονεῖ κ.τ.λ.** The offering consisted of a hundred victims altogether, including bulls, sheep, and goats (**συμμιγῆ βοσκήματα**),—a 'hecatomb' in the general sense (*Il.* 1. 315 ἑκατόμβας | ταύρων ἠδ' αἰγῶν). The sacrifice was to begin with the slaughter of twelve oxen, animals specially selected from the spoil. Such a θυσία δώδεκα ἱερείων was called δωδεκῆς (Eustath. p. 1386. 48, etc.). In *Il.* 6. 93 Helenus directs that an offering of twelve cows shall be promised to Athena.

ἐντελεῖς = τελείους, with no physical blemish or taint: Lucian *Sacrif.* 12 στεφανώσαντες τὸ ζῷον, καὶ πολύ γε πρότερον ἐξετάσαντες εἰ ἐντελὲς εἴη, ἵνα μηδὲ τῶν ἀχρήστων τι κατασφάττωσι, προσάγουσι τῷ βωμῷ.

βοῦς is probably masc. here (as in *Ai.* 62), though in Homer it is usu. fem., unless the contrary is specified. The word **ταυροκτονεῖ** is not decisive, since it might express merely the antithesis between oxen and other victims (cp. such phrases as οἰνοχοεῖν νέκταρ).

προσῆγε, *sc.* **τῷ βωμῷ**: cp. Pollux 1. 29 τὰ δὲ προσακτέα θύματα, ἱερεῖα ἄρτια ἄτομα ὁλόκληρα ὑγιῆ ἄπηρα. The imperf. means strictly, '*proceeded to* bring' (after donning the robe). The hist. pres. **ταυροκτονεῖ**, too, represents an imperf., not an aor.

763 **ἵλεῳ**. While ἱλαρός (ῐ) properly refers to aspect ('beaming,' 'cheerful,' as opp. to σκυθρωπός), ἵλεως denotes a placid or gracious mood of the mind: cp. Ephippus (a poet of the Middle Comedy), Ἐμπολή fr. 1 ἐποίησέ θ' ἱλαρόν, εὐθέως δ' ἀφεῖλε πᾶν | αὐτοῦ τὸ λυποῦν, κἀπέδειξεν ἵλεων.

764 **κόσμῳ τε...καὶ στολῇ** = κοσμίᾳ στολῇ. So in Eur. *Med.* 1165 Glaucè puts on the deadly gifts of Medea, δώροις ὑπερχαίρουσα.—**κατηύχετο**: as Chryses μεγάλ' εὔχετο χεῖρας ἀνασχών, at the sacrifice described in *Il.* 1. 447—466; and as Nestor

πολλὰ...Ἀθήνῃ | εὔχετ' on the like occasion in *Od.* 3. 430—463. Those two passages explain the ritual imagined here (vv. 756—766). (1) Heracles, having put on the robe, brings his victims to the altar. (2) The next act would be to sprinkle the χέρνιψ on the sacrificers; who would then take barley-meal (οὐλοχύται) in the hands from the basket, κανοῦν. (3) Then Heracles offers his prayer to Zeus. (4) The actual immolation follows; the barley-meal is sprinkled on the heads of victims; hair, cut from one or more of them, is thrown on the altar-fire; and they are slain. (5) The μηρία (*Ant.* 1011), doubly wrapped in fat, are burnt on the altar. This act was in progress, when the agonies of Heracles began.

765 f. σεμνῶν ὀργίων...φλόξ, 'the flame *of* the solemn *rites*,' *i.e.*, the flame from the sacrifice on the altar. ὄργια could not literally mean θύματα (the word by which the schol. explains it); but the sense is the same. In *Ant.* 1013, too, ὀργίων are 'rites,' not 'victims.' The flame is called αἱματηρά, because the burning flesh was so. It is needless to take ἀπό with ὀργίων.

πιείρας δρυός: the wood of the pine (πεύκη) is resinous (ῥητινώδης),—a quality conducive to the bright flame which was prized as an omen (*Ant.* 1007). The original meaning of δρῦς was simply 'tree' (schol. *Il.* 11. 86; Curt. *Etym.* § 275). In 1168 and 1195 it means 'oak.'

767 ff. ἱδρὼς, showing that the irritant action of the poison has begun.—ἀρτίκολλος, ὥστε τέκτονος, closely glued to his flesh as if by a craftsman: schol. ὡς ὑπὸ τέκτονος καλῶς συγκεκολλημένος. The gen. here is not so definitely equivalent to a gen. with ὑπό as it is in *Ai.* 807 φωτὸς ἠπατημένη, or Eur. *Or.* 497 πληγεὶς θυγατρός. It expresses a similar notion, but in a vaguer form: 'like something *from* (the hand of) a τέκτων': 'like (a work) of his.' Some supply κολλήσαντος: but this seems difficult, and is not warranted by such examples as ὡς ἐμοῦ μόνης πέλας (*sc.* οὔσης, *O. C.* 83).

ἅπαν κατ' ἄρθρον: the robe clings so tight as to show the contour of the body: cp. the Homeric phrase, ἐντυπὰς ἐν χλαίνῃ κεκαλυμμένος, explained to mean, ὥστε διὰ τοῦ ἱματίου τοῦ σώματος τὸν τύπον φαίνεσθαι (*Il.* 24. 163, with Leaf's n.).

ὀστέων might be joined with ἀντίσπαστος (= ἀντισπῶν τὰ ὀστᾶ), but is more simply taken with ἀδαγμός. The latter word means 'a biting pain' (rt δακ), esp. an 'itching.' Photius p. 7. 21: ἀδαγμὸς ὁ ὀδαξησμός, ὅπερ ἐστὶ κνησμός· οὕτω Σοφοκλῆς. The

forms ὀδάξω (act. and midd.) and ἀδαξέω (do.) seem both to have been in use; the former was perhaps chiefly Ionic.

771 **ἐχίδνης...ὧς**: Hyllus does not know what Deianeira had applied to the robe; but, as the venom was that of the hydra, his conjecture comes near the truth.—**ἐδαίυντο**: cp. 1088: Eur. fr. 790 *φαγέδαιν' ἀεί μου σάρκα θοινᾶται ποδός.*

772 ff. **βόησε**: *βοᾶν τινα* usu. = 'to shout to (or for) one': Pind. *P.* 6. 36 *βόασε παῖδα ὅν* (called his son to his aid): Xen. *Cyr.* 7. 2. 5 *Κῦρον ἐβόα.* Here it means, 'shouted for him, (asking),' = *βοῶν ἠρώτησε.*—**ἐνέγκοι**: for *ἤνεγκον* and *ἤνεγκα*, cp. *O. C.* 522.—**μηχαναῖς** in a bad sense, as *Ai.* 181.

776 **ἔλεξεν**, *sc.* *ἐνεγκεῖν.*—**ὥσπερ ἦν ἐσταλμένον**, as it had been sent; *i.e.*, without tampering with it by the way. Cp. 622 *τόδ' ἄγγος ὡς ἔχει δεῖξαι φέρων.*—Not, 'as had been prescribed' (*ἐπεσταλμένον*).

778 **πλευμόνων**: cp. 1054: for the form, 567 n.

779 f. **ἄρθρον ᾗ λυγίζεται**, 'where the joint is supple,' *i.e.*, at the ankle (*σφυρόν*), where the ball of the joint (*ἀστράγαλος*) plays in its socket. This mode of definition is Homeric: cp. *Il.* 5. 305 *ἔνθα τε μηρὸς | ἰσχίῳ ἐνστρέφεται* (turns in the hip-joint).

780 **ἐκ πόντου**, 'in' ('rising from') the sea; *i.e.*, an isolated rock, not part of a promontory. This is better than to take the words with *ἀμφίκλυστον*, 'washed on all sides *by* the sea': *ἐκ πόντου* would then be too weak.

The name 'Lichades' was given to some rocky islets just s. of C. Cenaeum, in the narrow strait dividing it from the promontory of Cnemīdes on the Locrian coast.

781 f. **κόμης...μυελὸν ἑκραίνει**, he *causes* the brain *to ooze* out through his victim's hair,—at the moment when the skull is cloven. Cp. Eur. fr. 388 *κάρα τε γάρ σου συγχεῶ κόμαις ὁμοῦ, | ῥανῶ δὲ πεδόσ' ἐγκέφαλον*: id. *Cycl.* 402 *τὸν δ' αὖ, τένοντος ἁρπάσας ἄκρου ποδός, | παίων πρὸς ὀξὺν στόνυχα πετραίου λίθου | ἐγκέφαλον ἐξέρρανε* (where the verbal resemblance to this passage is remarkable).—**μυελὸν**: *ἐγκέφαλος*, the proper word for 'brain,' is merely an adj. with which *μυελός* is understood. In Plat. *Tim.* 73 C, D the *ἐγκέφαλος* is described as that part of the *μυελός* which is to receive *τὸ θεῖον σπέρμα.*

διασπαρέντος: the skull, cleft from its centre (**μέσου**), is scattered in fragments.

783 **ἀνηυφήμησεν οἰμωγῇ**: the verb can bear this sense even without a defining addition: Eur. *Or.* 1335 *ἀνευφημεῖ δόμος* (of wailing): Plat. *Phaedo* 60 A *ἀνηυφήμησε* (Xanthippè). The

notion is that of a cry which expresses religious awe. Cp. Matthew Arnold, *Mycerinus:* 'And one loud cry of grief and of amaze | Broke from his sorrowing people.'

787 **ἰύζων**: *ἰύ*, a shrill sound, expressed astonishment or anguish: Aeëtes uses it in his 'inarticulate' vexation (*ἴυξεν δ' ἀφωνήτῳ περ ἔμπας ἄχει*: Pind. *P.* 4. 237).

788 **Λοκρῶν τ' ὄρειοι πρῶνες**: the heights of the Cnemis range, on the Locrian coast, just s. of Cape Cenaeum in Euboea. At this point the strait is less than three miles in breadth. The **τ'** after **Λοκρῶν** (cr. n.) seems genuine.—**ἄκραι**, the cliffs which jut into the sea at or near Cenaeum. This fem. form is usual when, as here, the ref. is to promontories.

Seneca's equivalent for this passage is curious: he describes the hero's cries as re-echoed from Chalcis (50 miles off), from Cape Caphareus (upwards of 100), and from 'all the Cyclades'! (*Herc. Oet.* 803 ff.)

789 f. **ἀπείπε...βίπτων**: the cause of weariness is regularly expressed by a *pres.* part.: Ar. *Lys.* 778 *μή νυν ἀπείπωμεν ταλαιπωρούμεναι*: Plat. *Legg.* 769 E *οὐκ ἄν ποτε λέγων ἀπείποι*.

791 f. **δυσπάρευνον**: for the adj., compounded with a subst. akin in sense to **λέκτρον**, cp. *O. T.* 518 *βίου...μακραίωνος*, and above, 756 n.—**ἐνδατούμενος**: cp. *O. T.* 205.—**τὸν Οἰνέως γάμον**: the gen. is most simply explained by the fact that *γάμος* implies alliance: cp. Eur. *Ph.* 77 *κῆδος Ἀδράστου λαβών*. Others understand, 'the marriage granted to him by Oeneus,' so that the constr. would be as with *δῶρον*.

794 f. **προσέδρου, περικεχυμένης**: the cloud hung around him. —**λιγνύος**, the smoky flame from the resinous *πεύκη* (766),—just as in *Ant.* 1126 *στέροψ λιγνύς* refers to pine-torches.—**διάστροφον**, with the frenzy of pain: cp. Eur. *H. F.* 932 *ἐν στροφαῖσιν ὀμμάτων ἐφθαρμένος*.—**στρατῷ**: though the crowd must have been partly composed of warriors (259), *στρατός* has here the general sense of *λεώς* (783): cp. *Ant.* 8: *El.* 749.

798 **συνθανεῖν**: cp. Eur. *Suppl.* 1006 *ἄδιστος γάρ τοι θάνατος | συνθνήσκειν θνήσκουσι φίλοις*.

799 f. **ἔξω**, as the context shows, means 'out of Euboea': for **ἄρον**, cp. *Ai.* 545 *αἶρ' αὐτόν, αἶρε δεῦρο*.—**μάλιστα μέν**: cp. *Ant.* 327. His thought is: 'Take me at once to the wilds of Mount Oeta, and leave me to perish alone; or, if you shrink from that, at least take me out of the island.'

The reasons for preferring Wakefield's **με θές** to the MS. **μέθες** turn on these points. (1) The act. *μεθιέναι*, when said of

persons, usu. = 'allow to escape' (*O. C.* 906 ἄτρωτον οὐ μεθῆκ' ἄν: *Ai.* 372 μεθῆκα τοὺς ἀλάστορας): or 'leave' to some course; as *Ant.* 653 μέθες | τὴν παῖδ' ἐν Ἅιδου τήνδε νυμφεύειν τινί. But this use of the verb has no place here. The sense is not, 'allow me to escape' to some solitude. (2) As said of *things*, μεθιέναι can mean, 'to let go,' 'release from one's grasp'; *El.* 448 ταῦτα μὲν μέθες: *ib.* 1205 μέθες τόδ' ἄγγος. Hermann, who retains μέθες, renders it by '*depone*.' But that is too gentle a word: μέθες here would differ from κατάθες as '*drop*' from 'lay down.' Cp. 1254 ἐς πυράν με θῆς.

ὅπου...μή τις ὄψεται: cp. *O. T.* 1410 ἔξω μέ που | καλύψατ', ἢ φονεύσατ', ἢ θαλάσσιον | ἐκρίψατ', ἔνθα μήποτ' εἰσόψεσθ' ἔτι.

201 f. εἰ δ' οἶκτον ἴσχεις, if thou hast no heart to do that. It would be easy, but it is needless, to read **εἰ δ' οἴκτος ἴσχει σ'**.—**ἀλλά**, 'at least': 201 n.—**αὐτοῦ** 'just *here*' (*O. C.* 78).—**θάνω**: the prohibitive subj. is rare in the 1st pers.; but cp. *O. C.* 174: Eur. *Tro.* 172 (μὴ) ἀλγυνθῶ.

803 τοσαῦτ', implying brevity.—**ἐπισκήψαντος**, *sc.* αὐτοῦ: cp. *Ph.* 1033 πλεύσαντος (*sc.* ἐμοῦ): Xen. *An.* 4. 8. 5 οἱ δ' εἶπον, ἐρωτήσαντος, ὅτι κ.τ.λ.—**ἐν μέσῳ σκάφει**, recumbent in the middle of the vessel.

804 σφε is prob. governed by **ἐκέλσαμεν** as well as by **θέντες**. The acc. after κέλλω usu. denotes either the ship or the place; but cp. *Ph.* 236 τίς σ', ὦ τέκνον, προσέσχε κ.τ.λ.—The boat would be rowed from Cape Cenaeum to the harbour near Thermopylae (633 n.), a distance of about eighteen miles; thence Heracles would be carried some six miles to Trachis. The shortest sea-passage would be across to the Locrian coast (788 n.); but the longer land-journey would be more trying for the sufferer.

806 ἢ ζῶντ'...ἢ τεθνηκότ': a way of saying, 'I cannot tell whether his life will last so long.'

807 ff. βουλεύσασ': not only in poetry (as *Ant.* 267), but in prose also, βουλεύειν is said of 'planning' (as dist. from 'executing') a crime (Dem. or. 19 § 21); and βούλευσις was a legal term in this sense. The βουλή was really that of Nessus (844 f.).—**δρῶσ'**, not δράσασα, since his torments continue. The dat. πατρὶ ἐμῷ can be taken with δρῶσ', no less than with βουλεύσασ'. For the construction δρῶ ταῦτά σοι (instead of σε), cp. *O. T.* 1373.

ποίνιμος, of avenging deities, as *Ai.* 843.—**Δίκη** is associated with **Ἐρινύς**, since the latter especially punishes sins against

kinsfolk: cp. Aesch. *Ag.* 1432 *μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην,* | *Ἄτην τ', Ἐρινύν θ', αἷσι τόνδ' ἔσφαξ' ἐγώ.*—**ὧν...τείσαιτ'**: for the causal gen., cp. *O. C.* 229 *ὧν προπάθη τὸ τίνειν*: Her. 4. 118 *τείσασθαι τῆς πρόσθε δουλοσύνης βουλόμενος.*

ἐπεύχομαι: he deliberately gives his wish (**τείσαιτ'**) the solemn form of an imprecation.—**εἰ θέμις...θέμις δ'**: cp. *Ph.* 1035: fr. 856 *εἴ μοι θέμις· θέμις δὲ τἀληθῆ λέγειν*: Eur. *H. F.* 141 *εἰ χρή μ', ἐρωτῶ· χρὴ δ', ἐπεί γε δεσπότης κ.τ.λ.*

προὔβαλες, hast cast from thee, spurned: schol. *ἐπεὶ σὺ πρότερα* [read *προτέρα*] *τὴν θέμιν ἀπέρριψας καὶ παρεῖδες.* Cp. *Ai.* 830 *ῥιφθῶ κυσὶν πρόβλητος.*—**μοι**, ethic dat. (= 'I have seen thee' do so): cp. *O. C.* 81 *ἦ βέβηκεν ἡμὶν ὁ ξένος;*

813 σὶγ': cp. Eurydicè's silent exit, *Ant.* 1244. Exit Deianeira.

815 f. The place of **ὀφθαλμῶν ἐμῶν** in the sentence is due to the implied thought, 'So long as *I* see her no more, she may go where she will.' The poet cares not that the gen. might seem to depend on **οὖρος**: for like cases, cp. *Ant.* 944 (*Δανάας*), *Ph.* 598 (*τίνος δ'*).—**αὐτῇ** is not emphatic ('of her own accord'), any more than *αὐτὸν* in 262.

καλός seems a true correction of *καλῶς*, and was probably read by the schol. (cr. n.). Cp. *Od.* 11. 640 *κάλλιμος οὖρος.* The adv. would have a weak effect at the end of the v., and would belong to *ἐρπούσῃ* rather than to *γένοιτ'*.—Cp. Aesch. *Th.* 690 *ἴτω κατ' οὖρον, κῦμα Κωκυτοῦ λαχόν,* | *Φοίβῳ στυγηθὲν πᾶν τὸ Λαΐου γένος.*

817 ff. γὰρ justifies his unfilial language.—**ὄγκον**, 'importance' (*O. C.* 1162), 'pomp' (*Ai.* 129 *μηδ' ὄγκον ἄρῃ μηδέν'*): here, the 'dignity' belonging to the name of mother. The adj. agrees with *ὄγκον*, since *ὄγκ. ὀνόματος* = 'name-dignity': cp. Aesch. *Eum.* 325 *ματρῷον ἄγνισμα...φόνου.*—**ἄλλως**, 'vainly' (*Ph.* 947), *i.e.*, when she is a mother in name only.—**τρέφειν**, 'keep,' continue to enjoy.—**μηδὲν**, generic, helping the causal force of **ἥτις**. Cp. *El.* 1194 *μήτηρ καλεῖται, μητρὶ δ' οὐδὲν ἐξισοῖ.*

819 f. ἀλλ' ἐρπ. χαίρουσα: cp. Eur. *Phoen.* 921 *χαίρων ἴθ'· οὐ γὰρ σῶν με δεῖ μαντευμάτων.*—**ἧν** at the end of the verse: cp. *O. T.* 298, *O. C.* 14, *El.* 873. Exit Hyllus.

821—862 *Third στάσιμον.* *1st strophe* (821—830) = *1st antistrophe* (831—840): *2nd str.* (841—851) = *2nd antistr.* (852—862).

The oracle given twelve years ago is being fulfilled;

Heracles is doomed. Deianeira has been the unconscious instrument of fate. And in all this can be seen the work of Aphroditè.

821 **τὸ'**: though several persons are addressed, the sing. is used (as in *O. C.* 1463), since ἰδέ could be a mere interjection; cp. *Od.* 3. 332 ἄγε τάμνετε: Ar. *Th.* 788 φέρε δή νυν, | ...τί γαμεῖθ' ἡμᾶς; id. *Pax* 383 εἰπέ μοι, τί πάσχετ', ὦνδρες;

προσέμειξεν, intrans., as in *Ph.* 106, 'has come to close quarters with us,' instead of merely threatening from a distance. As **παλαιφάτου** indicates, the poet was thinking of *Od.* 9. 507 ἦ μάλα δή με παλαίφατα θέσφαθ' ἱκάνει.

822 f. **θεοπρόπον**, 'oracular.'—**τᾶς παλαιφάτου προνοίας**, the (divine) prescience which was declared (which found utterance) long ago: viz., twelve years ago, at Dodona: see 44 n. Cp. Eur. *Ph.* 637 θείᾳ προνοίᾳ, 'with inspired foresight.' *O. C.* 454 (μαντεῖα) παλαίφαθ'.

824 f. **ὅ τ'**, neut. of the epic relat. **ὅς τε**: cp. *El.* 151 ἃ τ' (ἥ τ'). There is no metrical ground for reading ἃ τ' (fem.) here, since the syllable, forming the anacrusis of the verse, is properly short: in the antistrophic v., 834, ὃν before τέκετο is a long substituted for a short.—**ἔλακεν**, of oracular utterance, *Ant.* 1094.—**ἐκφέροι**, intrans., 'come to an end': schol. παρέλθοι. An intrans. ἐκφέρειν occurs elsewhere only as meaning 'to shoot ahead' in a race: see on *O. C.* 1424 (where ἐκφέρει is best taken as 2nd pers. pres. midd., 'fulfil for thyself'). But the sense found here is parallel with that of the intrans. ἐκδιδόναι and ἐξιέναι, as said of rivers, 'to issue.'

δωδέκατος ἄροτος: the twelfth year from the time when the oracle was given at Dodona: see n. on 44. Apollodorus names the same term, though, acc. to his version, the oracle was given at Delphi (2. 4. 12).

This is the only passage of the play which mentions the period of twelve years. In 44 f. and 164 f., the reference is merely to the fifteen months which, when Heracles left home, were still wanting to those twelve years. It may be asked, then, whence the Chorus derive their knowledge of the twelve years; for Deianeira, in 155 ff., speaks as if they had not then heard of the oracle. The answer is simply that this inconsistency of detail was overlooked by the poet; the term of twelve years was in his mind, as a familiar part of the story; and he forgot that, if the Chorus were to know it, Deianeira ought to have mentioned it.

ἄροτος, 'year': 69 n.—**ἀναδοχὰν τελεῖν** (fut.) **πόνων**: the subject to the inf. is *αὐτόν* supplied from *ἄροτος*: 'that it (the twelfth year) should end the succession of toils.' **τελεῖν** could not be intrans., with *ἀναδοχάν* for subject.

826 f. **αὐτόπαιδι**: schol. *γνησίῳ παιδί*: cp. *αὐτανέψιος*.—**ὀρθῶς**, *i.e.*, at the due moment (cp. 173): *ὀρθός* is oft. thus said of oracles coming true: *O. T.* 853: *O. C.* 1424: *Ant.* 1178.—**ἔμπεδα**, without fail: cp. 487.—**κατουρίζει**, intrans., are coming into haven before a fair wind: schol. *ὥσπερ οὐρίῳ πνεύματι προσορμεῖ ἡμῖν κατ' ὀρθὸν ἀνυόμενα*. This compound does not occur elsewhere: but cp. Ar. *Th.* 1226 *τρέχε νυν κατὰ τοὺς κόρακας ἐπουρίσας*.

829 f. **ὁ μὴ λεύσσων** = *ὁ μὴ βλέπων*, the dead. Though this absol. use of *λεύσσειν* is found only here, it does not warrant suspicion.—**ἐπίπονον...λατρείαν**. The insertion of **πόνων**, due to Gleditsch, is made probable by the text of the antistrophe: see on 839 f. For the phrase, cp. 356 *πόνων | λατρεύματ'*. And for *ἐπίπονον* along with *πόνων*, cp. *Ant.* 502.

831 **φονίᾳ νεφέλᾳ**, dat. of circumstance, 'with a cloud of death around him': cp. *Il.* 16. 350 *θανάτου δὲ μέλαν νέφος ἀμφεκάλυψεν*. There is perhaps a reminiscence of Pindar *N.* 9. 37 *φόνου | παρποδίου νεφέλαν* (referring to battle). The image might be partly suggested by the vivid description, which the Chorus have just heard, of Heracles in his agony, with the altar-smoke hanging around him: the *πρόσεδρος λιγνύς* (794) was indeed, for him, a *φονία νεφέλη*.

Κενταύρου...δολοποιὸς ἀνάγκα, the Centaur's insidious constraint; *i.e.*, the inevitable doom, brought upon him by the Centaur's guile. The adj. is properly active in sense, 'contriving fraud'; cp. *παιδοποιός*, *σιτοποιός*. In *O. C.* 698 the passive sense of *αὐτοποιόν* ('self-produced') is exceptional.—**χρίει**, irritates, torments: Aesch. *P. V.* 567 *χρίει τις αὖ με τὰν τάλαιναν οἶστρος*. This sense, like that of 'anointing,' comes from the primary sense, to 'graze,' or 'rub.'—**πλευρά** from *πλευρόν*: for the second acc., cp. *Ph.* 1301 *μέθες με...χεῖρα*.

834 The MSS. have *ὃν τέκετο θάνατος, ἔτεκε δ' αἰόλος δράκων*. This has been explained as if *θάνατος* were the father and the *δράκων* (hydra) the mother. But usage does not warrant such a pointed antithesis between *τίκτομαι* (midd.) and *τίκτω*. The poets apply either voice to either parent: see, *e.g.*, *Il.* 6. 154 *ὁ δ' ἄρα Γλαῦκον τέκεθ' υἱόν, | αὐτὰρ Γλαῦκος ἔτικτεν ἀμύμονα Βελλεροφόντην*: *ib.* 2. 728 *ἔτεκεν Ῥήνη*, and 742 *τέκετο κλυτὸς*

Ἱπποδάμεια. Lobeck's correction of ἔτεκε to ἔτρεφε is a certain one.—αἰόλος: cp. 11.

835 ἄλιον, with ᾰ̔, the rarer quantity: cp. *Ant.* 100.

836 f. ὕδρας...φάσματι, the monstrous hydra: cp. 508 φάσμα ταύρου. προστετακὼς, 'close-locked' in the deadly grip of the monster. The word came to the poet's mind through a consciousness of the literal meaning,—viz., that the hero's flesh is 'glued' to the robe. This very trait, so thoroughly Sophoclean, confirms the soundness of the text. (Cp. *Ant.* 117.) The context (μελαγχαίτα δ' etc.) further confirms it. As the Chorus picture the torments of Heracles, two dread shapes rise before their thought,—the hydra, who nursed the venom, and the Centaur, through whose blood it works.

μελαγχαίτα (gen.): Hes. *Scut.* 186 μελαγχαίτην τε Μίμαντα. Cp. above, 557 n.

838 ἄμμιγα = ἀνάμιγα (cp. 519): Dem. or. 21 § 52 (in a μαντεία), ἱστάναι ὡραίων Βρομίῳ χάριν ἄμμιγα πάντας ('promiscuously,' *i.e.*, of mixed fruits). Here the sense seems to be, 'confusedly'; there is a tumult of pangs: cp. 1053 ff. The objection to taking it as merely 'therewith,' or 'at the same time,' is that the κέντρα are only the workings of the hydra's venom.

839 f. It has long been the general belief that the words νέσου (or νέσσου) θ' ὕπο, found in the MSS., have arisen from a gloss,—the name of Nessus having been introduced to explain μελαγχαίτα. But otherwise there has been little agreement.

Here I may briefly state my own conclusions. (1) μελαγχαίτα, 'the black-haired one,' could probably stand without a substantive, or proper name,—esp. as Κενταύρου has occurred not far back; though it would be somewhat harsh.

(2) Comparing v. 830 with v. 840, we see that the words ἔχοι θανὼν λατρείαν in 830 correspond metrically with -ᾰ̔ κέντρ' ἐπιζέσαντα. The words ἔτι ποτ' ἔτ' ἐπίπονον in 830 ought therefore to correspond with what stands between αἰκίζει in 839 and the ᾰ̔ before κέντρ' in 840: viz., acc. to the MSS., νέσου (or νέσσου) θ' ὕπο φοίνια δολόμυθ-.

(3) Now, if νέσου θ' ὕπο were ejected, this correspondence would be obtained by reading ὑπόφονα δολόμυθα. The form ὑπόφονος, though not extant, is correct (cp. ἀπόφονος in Eur. *Or.* 163, 192). The κέντρα would be ὑπόφονα as being 'secretly fraught with death.' The hiatus in αἰκίζει | ὑπόφονα is not unexampled, though it has not the usual excuse of a slight pause: cp. 833 f., 846 f.; *Ph.* 832. Such a hiatus

has been assumed here by Hermann and others. It might be avoided, however, by reading **φόνια δολιόμυθα**. The forms δολόμυθος and δολιόμυθος are equally correct: cp. δολόμητις and δολιόμητις, δολόφρων and δολιόφρων. In this case, the origin of **ὕπο** would remain obscure.

(4) But a closer adherence to the MS. text becomes possible, if, with Gleditsch, we read **Νέσσου ὑποφόνια δολιόμυθα κέντρ' ἐπιζέσαντα**, and in 830 **ἔτι ποτ' ἔτ' ἐπίπονον < πόνων > ἔχοι θανὼν λατρείαν**. The form ὑποφόνιος occurs in the neut. pl. ὑποφόνια, as a subst., meaning the ποινή paid to the kinsfolk of a slain man (Harpocr.). The great recommendation of this reading is that it fully accounts for the traditional text here,—the insertion in the MSS. of θ' before ὕπο being a trivial error of a common type; while in 830 πόνων might easily have dropped out after ἐπίπονον.

841 **ὧν...ἄοκνος**, *quorum secura* (cp. 23): she had no apprehension of such results. The MS. **ἄοκνον**, an epithet of βλάβαν, is explained as 'not shrinking,' *i.e.*, 'not delaying,' 'hastening on.' But (*a*) such a personification is strange; and (*b*) ὧν has then to be taken, somewhat awkwardly, with τὰ μὲν in 843.

842 **προσορῶσα** is confirmed, as against the plausible **προορῶσα** (Blaydes), by the fact that Deianeira had seen Iolè's arrival. She did not merely 'foresee' evil; she had 'beheld' it coming.

843 ff. **ἀΐσσουσαν**, Nauck's correction of **ἀϊσσόντων**, is acceptable, because 'swift coming' should be that of the βλάβη, rather than of the γάμοι: since **γάμων** here means simply the new tie,—not a formal marriage which was in prospect: cp. 460 **ἔγημε** (n.), *Ant.* 185 **τὴν ἄτην ὁρῶν | στείχουσαν ἀστοῖς. νέων ἀϊσσόντων γάμων** would be a gen. absol., 'as a new marriage was hastening on.'

τὰ μὲν αὐτὰ προσέβαλε: the *remedial measures* were her own; their *results*, due to Nessus, were not foreseen by her. προσέβαλε = 'applied,' as a remedy to a disease. Others explain, 'brought upon herself' (*sc.* ἑαυτῇ): but this would require αὐτᾷ in place of αὐτά.

The MS. reading, **τὰ μὲν οὔ τι προσέβαλε**, is explained to mean, 'part she did not *comprehend*' (schol. **οὐκ ἔγνω, οὐ συνῆκεν**): *i.e.*, she had, indeed, a secret purpose, but she did not know the deadly nature of the unguent. To this there are two objections. (1) The supposed sense of προσέβαλε is unexampled. (2) The proper antithesis is lost; for **τὰ ἀπ' ἀλλό-**

θρου γνώμας μολόντ' ought to be opposed to her own designs or acts; but those things which she 'did not comprehend' were just those which 'came from the alien will.'

ἀλλόθρου here merely = ἀλλοτρίας: cp. *Ph.* 540.—ὀλεθρίαισι συναλλαγαῖς, causal dat., 'through her fatal *meeting, converse*,' with Nessus at the Evenus (562 ff.).

ὀλεθρίαισι is the simplest correction of the unmetrical ὀλεθρίαις.

846 ἦ που: *Ph.* 1130.—ὀλοὰ is best taken here as adverbial neut. plur., 'desperately': though in *El.* 844 ὀλοὰ is nom. fem. —στένει is metrically suspicious: the corresponding word in the antistr. is νύμφαν (857).

847 f. χλωρὰν...ἄχναν, a fresh, delicate dew; the tears fall in pearly drops. Eur. *Med.* 906 ἀπ' ὄσσων χλωρὸν ὡρμήθη δάκρυ. Pind. *N.* 8. 40 χλωραῖς ἐέρσαις.

τέγγει...ἄχναν: cp. *Ai.* 376 ἐρεμνὸν αἷμ' ἔδευσα: Eur. *I. T.* 159 χοὰς | ...ὑδραίνειν.

850 f. The μοῖρα is still ἐρχομένα, since Heracles is not yet dead. The ἅταν is his death,—δολίαν, as wrought by the guile of Nessus.—προφαίνει, 'foreshows,'—enables us to forebode.

852 ἔρρωγεν παγὰ δακρύων: cp. 919: *Ant.* 802 ἴσχειν δ' | οὐκέτι πηγὰς δύναμαι δακρύων. The natural sense is, 'The *stream* of tears has burst forth'; *i.e.*, 'we all weep for this calamity.' The words could not well mean merely, 'a *source* of tears has been opened'; *i.e.*, a woe has befallen, which will claim tears.

853 ff. κέχυται νόσος, the plague has been diffused through his whole frame: cp. *Ph.* 293 πάγου χυθέντος, 'spread abroad.' —ὦ πόποι: *O. T.* 167.—ἀναῤῥσίων, foes: *Il.* 24. 365 δυσμενέες καὶ ἀνάρσιοι. This worst of woes has come to him from his own home: cp. 1058—1063.

The doubt as to the reading here is confined to the words between πόποι and ἐπέμολε. The traditional text is, οἷον ἀναρσίων | οὔπω ἀγακλειτὸν Ἡρακλέους. The *v. l.* Ἡρακλέα, found in a few of the later MSS., was apparently prompted by ἀγακλειτόν. In the corresponding vv. of the strophe, the MS. text is, μεγάλαν προσορῶσα δόμοις βλάβαν | νέων ἀϊσσόντων γάμων, τὰ μὲν οὔ τι: where the only doubt affecting metre is between δόμοις and δόμοισι.

It seems almost certain that Ἡρακλέους was a gloss, and that τὰ μὲν οὔ τι in the strophe answered metrically to ἀγακλειτόν here. Of proposed emendations of this passage, those which

eject Ἡρακλέους follow one of two methods. (1) To read δόμοις, not δόμοισι, in 842: to insert a long syllable, beginning with a vowel (as ἐξ), before ἀναρσίων: and to supply something, equal to ∪ – (as ποτ' ἄνδρ'), between οὔπω and ἀγακλειτόν. (2) To read δόμοισι in 842: and to make such an addition to οὔπω as shall metrically balance ἀΐσσόντων γάμων. On this plan, I suggest < ὕπ' > οὔπω < τοῦδε σῶμ' > ἀγακλειτόν. The prep. goes with ἀναρσίων, which, without a prep., would here be somewhat harsh (as = 'from his foes'). Ἡρακλέους would have been a gloss on τοῦδε. Sophocles is fond of the periphrasis with σῶμα, which would be fitting here: cp. 1194, 1210: *O. C.* 355: *El.* 1233.

οἰκτίσαι, epexegetic, 'for us to pity' (rather than, 'for him to lament'): cp. *O. C.* 144 οὐ πάνυ μοίρας εὐδαιμονίσαι | πρώτης (*sc.* εἰμι).

856 ff. κελαινὰ, 'dark,' referring at once to the colour of the metal, and to old stains. This general character of the epithet is seen in Eur. *Bacch.* 628, ἵεται ξίφος κελαινὸν ἁρπάσας: where no blood has yet been shed.—προμάχου, 'fighting in the front of battle.'—αἰχμᾷ, in the sense of 'prowess,' 'warlike might,' can follow λόγχα προμάχου δορός, since the latter is really an image for the warrior himself. Cp. 355 αἰχμάσαι (n.).—θοὰν here is merely adverbial, = ταχέως. So *Od.* 2. 257 λῦσεν δ' ἀγορὴν αἰψηρήν = *Il.* 2. 808 αἶψα δ' ἔλυσ' ἀγορήν. *Od.* 8. 38 θοὴν ἀλεγύνετε δαῖτα, 'quickly fall to feasting.'—αἰπεινᾶς: cp. 327 n.

860 ff. ἀμφίπολος and ἄνανδος, both epithets of Κύπρις, are to be taken closely together,—'ministering in silence,'—viz., to the purposes of the gods,—not to the desire of Heracles. For the order of words, cp. *O. T.* 1199 τὰν γαμψώνυχα παρθένον χρησμῳδόν.

The 'silence' of Aphroditè means that the passion of Heracles had not been avowed as his motive for the war (cp. 358). She has been revealed as the φανερὰ πράκτωρ, because that motive has now been disclosed as supreme. For πράκτωρ fem., cp. *O. T.* 81.

863—946 *Fourth* ἐπεισόδιον. *The death of Deianeira.*

863—870 These eight verses form an epode to the stasimon; three persons take part in the delivery, viz., the two παραστάται, or leaders of ἡμιχόρια (HM. A, HM. B), and the coryphaeus (XO.). The third part (868—870) is best assigned to the coryphaeus, who usually announces a new comer, and who would naturally conduct the dialogue with the τροφός.

Similar epodes to stasima are Eur. *H. F.* 815—821, and *Hipp.* 1143—1152, in each of which three parts can be distinguished.

The motive of the whole passage from 863 to 898 is the dramatic necessity of making an impressive preparation for the Nurse's *ῥῆσις*. It rests with the Chorus alone to do this, since no actor is present.

863 **μάταιος**, foolish, deluded: cp. 407 n. For this fem., cp. 207 **κοινὸς** (n.). In 565 we have *ματαίαις* and in 887 *ματαία*, but in *O. C.* 780 *ματαίου...ἡδονῆς*.

865 **τί φημί;** 'what do I say?' *i.e.*, 'what am I to say?' Cp. *O. T.* 1471 *τί φημί;* | *οὐ δὴ κλύω που...;*—where, as here, it expresses perplexity at a sound suddenly heard. It is only a more vivid form of *τί φῶ;* (*O. C.* 315).

866 f. **οὐκ ἄσημον**, not doubtful (between joy and woe), **ἀλλὰ δυστυχῆ**, but (clearly) woful. Cp. *Ph.* 209 *διάσημα γὰρ θροεῖ*.—**εἴσω**: cp. 202 n.—**καινίζει**: schol. *ἔοικέ τι νεώτερον ἔχειν ὁ οἶκος*: the house is *experiencing* something *for the first time*,—*i.e.*, is suffering some new calamity. So Aesch. *Ag.* 1071 *καίνισον ζυγόν*.

869 The MS. reading, **ἀήθης**, cannot be right. The word means either (1) 'unusual,' or (2) 'unaccustomed' to a thing.

The conjecture **ἀηδὴς** has been generally received; but this presents almost equal difficulties. As applied to persons, it regularly means, 'disagreeable.' Here it ought to mean, 'of sad aspect'; it never occurs, however, in that sense.

Surely **ἀήθης** was merely a corruption of **ἀ(γ)ηθής**, which does not seem to occur, but which is as correct as *εὐγηθής* or *πολυγηθής*.—Cp. Eur. *Alc.* 777 *στυγνῷ προσώπῳ καὶ συνωφρυωμένῳ*.

870 **σημανοῦσα**, as a correction of **σημαίνουσα**, is not merely recommended by usage, but is necessary, unless the *τροφός* be supposed to make signs before she speaks. Re-enter Nurse.

872 **Ἡρακλεῖ τὸ πόμπιμον** = *τὸ Ἡρ. πόμπ.*: cp. *O. C.* 714 *ἵπποισιν τὸν ἀκεστῆρα χαλινόν*: *Ai.* 1166 *βροτοῖς τὸν ἀείμνηστον* | *τάφον*. **πόμπιμον** here = *πεμπτόν*, as in Eur. *Hipp.* 579 *πομπίμα φάτις δωμάτων* = *ἡ ἐκ δωμ. πεμφθεῖσα*.

873 **καινοποιηθὲν**: a verb not elsewhere found in writers of this age, but frequent later; cp. Polyb. 1. 4. 5 *πολλὰ γὰρ αὕτη* (*sc. ἡ τύχη*) *καινοποιοῦσα κ.τ.λ.*

875 **ἐξ ἀκινήτου ποδός**: *ἐκ* expresses the condition; cp. *El.* 455 *ἐξ ὑπερτέρας χερός*: *Ph.* 91. This is one of those

proverb-like turns which a homely speaker would use in the desire to be impressive.

876 f. **οὐ δή ποθ'**: cp. 668 n.—**πάντ' ἀκήκοας**: cp. *Ant.* 402 *πάντ' ἐπίστασαι*,—in a similar answer.—**τέθνηκεν**...; They are so bewildered that they repeat the question which has been answered: cp. 184 n.

878 **ὀλεθρία**, 'undone,' 'lost': a rare sense; but cp. *O. T.* 1341 *τὸν μέγ' ὀλέθριον*. The second syll. is short, as in 845.

879 By *πρᾶξιν* must be meant here the mode of 'doing' the deed, rather than the victim's 'fortune'; though the latter is the usual sense of the singular (*Ant.* 1305).

880 **ξυντρέχει**: schol. *τίνι θανάτῳ συνέπεσεν* (cp. *O. T.* 113 *τῷδε συμπίπτει φόνῳ*). The verb is, in fact, a bold poetical substitute for *συμπίπτει*, expressing the notion of 'suddenly encountering' a violent death. Cp. the Homeric *συνέδραμον*, said of combatants. (*Il.* 16. 337).

881 **διηΐστωσε**: the compound occurs only here. For this sense, cp. Her. 3. 127 *δύο ἡμέων ἠΐστωσε*.

882 ff. **τίς θυμός**, what impulse of passion,—**τίνες νόσοι**, what pangs of frenzy (*Ai.* 59 *φοιτῶντ' ἄνδρα μανιάσιν νόσοις*). The words *ἤ τίνες νόσοι* are really parenthetical,—suggesting that the excited mind (*θυμός*) may have been also deranged; hence the verb can agree with *θυμός*, on which the chief stress falls.—**ξυνεῖλε**, *corripuit*, seized and carried off; cp. Thuc. 2. 51 (*ὁ λοιμὸς*) *πάντα ξυνῆρει*. Not, 'destroyed her along with Heracles.'

886 **μόνα** means merely that she alone is responsible for the death of Heracles as well as for her own. It does not anticipate the statement that she was unaided in her suicide (891).

887 **στονόεντος**: cp. *Il.* 8. 159 *βέλεα στονόεντα χέοντο* ('dolorous darts').—**ἐν τομᾷ**: the instrumental *ἐν*: *Ant.* 1003 *σπῶντας ἐν χηλαῖσιν*.

888 **ὦ ματαία** is said with a mixture of pity and impatience; the aged *τροφός*, in her terror and anguish, has failed to grasp the scope of the question, *πῶς ἐμήσατο* (884), and has replied merely, 'with a sword.' The leader of the Chorus now asks her if she was an *eye-witness* of the deed,—feeling that she will satisfy their anxiety only if she can be led on to describe what she has seen. Thus the bewilderment of the messenger becomes a preparation for the *ῥῆσις*.

τάνδ' ὕβριν, this deed of *violence* (done to herself). So in *El.* 864 *λώβα* is merely a fatal accident.

889 **ὡς δὴ...παραστάτις,** *sc.* **οὖσα** (cp. *O. C.* 83); here **δή** = 'in fact.' Elsewhere, when **ὡς δή** is not ironical (as it is in *O. C.* 809), **δή** sometimes = **ἤδη** (*Ph.* 1065). Cp. 1192.

890 **τίς ἦν,** *sc.* **ἡ ὕβρις**: what was its nature? **πῶς (ἐγένετο),** how was it executed?

891 **αὐτὴ πρὸς αὑτῆς κ.τ.λ.** The verb **χειροποιεῖν** occurs elsewhere only in later Greek.—The exclamation which follows implies that these words add something to the disclosure made in 881, **αὐτὴν διηίστωσε.** They certainly state more precisely that the blow was dealt by her own hand (and not by a slave's); also that the deed had its origin from her own mind (**πρὸς αὑτῆς**), and not from any external influence. But it should also be recognised that, throughout this passage (871—898), the dramatic aim is to express profound horror and amazement. The messenger can hardly seize the full meaning of the questions; the hearers, on their part, find it hard to realise the answers.

893 ff. **ἔτεκεν ἔτεκε δή.** The firstborn of Iolè, that **πημονὴ ὑπόστεγος** (376), is a dire spirit which avenges the house of Eurytus on the house of Heracles. Cp. Tennyson, *Guinevere:* 'Well is it that no child is born of thee. | The children born of thee are sword and fire'...

νέορτος, simply, 'that has newly arisen.'

896 f. **ἄγαν γε,** *sc.* **μεγάλαν**: cp. *Ai.* 982 ΤΕ. **ὦ περισπερχὲς πάθος.** | ΧΟ. **ἄγαν γε, Τεῦκρε.—κάρτα μᾶλλον ἂν ᾤκτισας,** assuredly thou wouldst have felt greater pity.

898 **καὶ ταῦτ' ἔτλη τις κ.τ.λ.** For the place of **τις**, cp. *Ph.* 104 **οὕτως ἔχει τι δεινὸν ἰσχύος θράσος;—κτίσαι** implies that the deed was momentous: schol. **κατασκευάσαι καὶ ποιῆσαι· καλῶς δὲ ὡς ἐπὶ μεγάλῳ τολμήματι εἶπεν τὴν λέξιν.** When **κτίζειν** is thus a tragic synonym for **ποιεῖν**, there is usu. a predicative adj., as Aesch. *Eum.* 17 **τέχνης δέ νιν Ζεὺς ἔνθεον κτίσας φρένα.**

900 **παρῆλθε** is confirmed by the usage of this compound with ref. to entering a house: *O. T.* 1241, *El.* 1337, Eur. *Med.* 1137, *Hipp.* 108, etc. And the asyndeton is of a kind which the poet often admits; cp. 555, 750. The conjecture **γὰρ ἦλθε,** which has been generally received, seems, then, unnecessary.

901 f. **αὐλαῖς,** the **αὐλή** of the house; a poet. plur. like **νυμφεῖα** (920), **παρθενῶνες** (Aesch. *P. V.* 646), etc.—**κοῖλα** is not merely a general epithet (as **κοίλην** of **κάπετον** in *Ai.* 1165), but means that the litter (**φορεῖον**) was arranged so that the sufferer

could lie in it as in a hammock,—with soft bedding on each side of him as well as beneath him. His agonies made this indispensable.—**στορνύνθ'**: Attic prose rarely uses this form, except in the aor. *ἐστόρεσα*.—**ἄψορρον ἀντίᾳ**, go back to meet him on his way from the harbour (804): cp. *El.* 53 *ἄψορρον ἤξομεν πάλιν*.

Hyllus had entered the house immediately after his mother (820). His occupation reminded her that Heracles would soon arrive, and decided her to act at once.

903 **κρύψασ' ἐαυτήν**, in the women's apartments (cp. 686 *ἐν μυχοῖς*).

ἔνθα μή τις εἰσίδοι would usu. mean, 'in any place where no one beheld,'—oblique of *ἔνθ' ἂν μή τις εἰσίδῃ*. But here the sense is final; 'where no one should behold.' The normal Attic for this would be, *ἔνθα μή τις ὄψεται* (cp. 800),—not *ὄψοιτο*, since, in a final relat. clause, the fut. indic. was usu. kept even after a secondary tense.

In Homeric Greek, a final relat. clause can take the subjunct. (usu. with *κε*) after a primary tense, and the optat. (without *κε*) after a secondary tense. But this is not an Attic construction. Thus the Homeric *ἄγγελον ἦκαν ὃς ἀγγείλειε* (*Od.* 15. 458) would in Attic be *ἄγγελον ἔπεμψαν ὃς ἀγγελεῖ*: it could not be, *ὃς ἀγγείλειε*. The constr. *ἔνθα μή τις εἰσίδοι*—a very rare one in Attic—has grown out of the 'deliberative' constr. *οὐκ οἶδεν ἔνθα μή τις εἰσίδῃ*, by steps which have changed the interrogative clause into a final relative clause. A like instance is *Ph.* 281 *οὐχ ὅστις ἀρκέσειεν*, (seeing no one) to aid.

904 ff. **βρυχᾶτο**: for the omission of the augment, cp. *O. T.* 1249.—**βωμοῖσι**: besides the altar of Zeus *ἑρκεῖος* in the *αὐλή*, there would be other altars of domestic gods in a large house; cp. Eur. *Alc.* 170 *πάντας δὲ βωμούς, οἳ κατ' Ἀδμήτου δόμους, | προσῆλθε κἀξέστεψε καὶ προσηύξατο*.

γένοιντ' ἔρημοι: she said, *ἔρημοι ἐγένοντο* (or *ἐγένεσθε*). After her death, and that of Heracles, these altars were doomed to desolation. Nauck seems right in thus amending **γένοιτ' ἐρήμη**. She is saying *farewell* to the surroundings of happier days. Even inanimate objects move her tears at the thought of parting. Naturally the altars come first; when they were forsaken, the family life would have ceased.

ὀργάνων ὅτου ψαύσειεν: for the optat., cp. *Ph.* 289 *ὅ μοι βάλοι*. *ὅτου* here = *εἴ τινος*. Among the *ὄργανα* would be sacrificial

vessels, and, as the schol. remarks, the implements which she had used in weaving the robe.

907 ff. **ἄλλῃ...δωμάτων**: for the gen., cp. 375.—**φίλων... οἰκετῶν.** The opening scene with the *τροφός* illustrates these kindly relations. Cp. Eur. *Alc.* 194 f., when Alcestis takes leave of her attached *οἰκέται*:—*κοὔτις ἦν οὕτω κακὸς | ὃν οὐ προσεῖπε καὶ προσερρήθη πάλιν.*—**εἰσορωμένη**: the midd., as *El.* 1060 *ἐσορώμενοι.*

910 **ἀνακαλουμένη**: cp. *O. C.* 1376.

911 The MS. text, **καὶ τὰς ἄπαιδας ἐς τὸ λοιπὸν οὐσίας,** is undoubtedly corrupt.

The genuine verse must have had some direct reference to the context. She is weeping at the sight of attached servants whom she is about to leave. The general sense ought to be, 'bewailing her own fate, and that of the household over which a change was impending'; since, when master and mistress were dead, the household would be dissolved, and the faithful slaves would pass into other hands. After the death of Heracles, Ceÿx, the king of Trachis (40 n.), was deterred by Eurystheus from continuing to protect the Heracleidae; who sought refuge at Athens. (Apollod. 2. 8. 1.)

I believe that ΑΠΑΙΔΑΣ arose from ΕΠΑΛΛΟΙΣ when the E had been accidentally lost or obscured. A similar interchange of initial α and ε, combined with fusion of two words into one, occurs in *O. C.* 550, where *ἐφ' ἁστάλῃ* was corrupted into *ἀπεστάλη*. I would read, **καὶ τῆς ἐπ' ἄλλοις ἐς τὸ λοιπὸν οὐσίας**: 'and the fate of the property which would thenceforth be in the power of others.' For *ἐπί* with dat. as =*penes*, cp. *O. C.* 66, *Ph.* 1003. The slaves are part of the *οὐσία*. Euripides has *οὐσία*, as ='property,' at least twice: *H. F.* 337 *πατρῷον ἐς μέλαθρον, οὗ τῆς οὐσίας | ἄλλοι κρατοῦσι*: *Helen.* 1253 *ὡς ἂν παρούσης οὐσίας ἕκαστος ᾖ.*

913 **τὸν Ἡράκλ.**: for the adj., cp. 51, 576.—**θάλαμον,** the nuptial chamber: *Ant.* 804.

914 f. **λαθραῖον ὄμμ'**, acc. of respect: **ἐπεσκιασμένη**, 'overshadowed,' *i.e.*, 'shrouded from view.' Thus the phrase means strictly, 'shrouded as to (or in) my secret observation': for *ὄμμα* here implies the act of observing. *λαθραῖον* expresses the result of *ἐπεσκιασμένη*. She may have watched from behind a curtain, or at a partly open door.—Not, 'with eyes shaded by my hand' (*O. C.* 1650 *ὀμμάτων ἐπίσκιον | χεῖρ'*).

916 **βάλλουσαν** with dat., in the sense of *ἐμ-* or *ἐπιβάλλου-*

σαν (*Ph.* 67).—**στρωτὰ** goes closely with the partic.,—spreading them as coverings, *στρώματα*.—**φάρη**: the Homeric **φᾶρος** is not thus used; but cp. *Od.* 4. 297 ff., where the bed (*δέμνια*) is spread with *ῥήγεα* ('blankets'), *τάπητες* ('rugs'), and woollen *χλαῖναι* as coverlets.

919 ff. **ῥήξασα**: so Plut. *Per.* 36 *κλαυθμόν τε ῥῆξαι καὶ πλῆθος ἐγχέαι δακρύων*. *O. T.* 1075.—**νυμφεῖα**, bridal-chamber (*Ant.* 891): for the plur., cp. 901 n.

923 **συντόνῳ**, intense, vehement: Eur. *Bacch.* 1091 *συντόνοις δρομήμασι*.

924 f. **ᾗ**, at the place where. The MS. **ᾧ** doubtless arose from *πέπλον*: it would mean, *ὃς περονίδα εἶχε μαστῶν προκειμένην*: but this is less natural.—**προὔκειτο μαστῶν**: the *πέπλος* was fastened near the left shoulder by the *περονίς*, which is described as lying 'in front of,' *i.e.* 'above,' the (left) breast. It would not accord with Greek usage to imagine the brooch as placed at the centre of the bosom. Cp. *Il.* 14. 180 (of Hera's *ἑανὸς*) *χρυσείῃς δ' ἐνετῇσι κατὰ στῆθος περονᾶτο*.—**ἐκ δ' ἐλώπισεν**: for the tmesis, cp. *Ant.* 1233 *ἐκ δ' ὁρμωμένου*: and *ib.* 427. **ἐκλωπίζω** (from λώπη, λῶπος, a covering) occurs only here. **ἐκλωπίσαι** has been conjectured in Pollux 7. 44 *ἀποδῦσαι καὶ ἀπολωπίσαι, ὡς Σοφοκλῆς*.

927 f. **δρομαία**: Eur. *Or.* 45 *πηδᾷ δρομαῖος*. Thuc. 3. 29 *σχολαῖοι κομισθέντες*.—We may render, 'warned her son of her intent'; but the literal sense is, 'warned the son of her who was devising these things': the gen. depends on *τῷ παιδί*.

929 ff. **τὸ κεῖσε δεῦρό τ'**: cp. Eur. *Ph.* 315 *ἐκεῖσε καὶ τὸ δεῦρο*. For the art. with the first word only, *O. C.* 606 *τἀμὰ κἀκείνων*.—**ἐξορμώμεθα** might refer to the Nurse only, but rather includes Hyllus (as **ὁρῶμεν** certainly does). It suits **δεῦρο**, therefore, but not **κεῖσε**. The thought is, 'before I could return with him.'

ὁρῶμεν αὐτὴν...πεπληγμένην, instead of *πέπληκται, ὡς ὁρῶμεν*.—**ἀμφιπλῆγι φασγάνῳ**: adjectives which are properly only masc. or fem. are sometimes used in oblique cases with neuter nouns: cp. *Ph.* 19 *ἀμφιτρῆτος αὐλίου*: *Ai.* 324 *βοτοῖς | σιδηροκμῆσιν*.

ὑφ' ἧπαρ καὶ φρένας, lit., 'to the liver and midriff.' But it was her left side that she bared (926), and the fatal blow must have been nearer to the heart than to the liver. The phrase should therefore be understood in a general sense, as a poetical way of saying, 'home to the very centre of life.' Cp. *Ant.* 1315 *παίσασ' ὑφ' ἧπαρ αὐτόχειρ αὐτήν*.

933 **τοὔργον...ὡς ἐφάψειεν**, that he had 'fastened,' 'bound'

the deed 'upon her,' as a burden or doom. Cp. Pind. *O.* 9. 64 *μὴ καθέλοι νιν αἰὼν πότμον ἐφάψαις | ὀρφανὸν γενεᾶς*, 'having laid on him the doom of childlessness.' *Il.* 2. 15 *Τρώεσσι δὲ κήδε' ἐφῆπται*, 'have been imposed' on them.

934 f. τῶν κατ' οἶκον: for the simple gen. with **ἐκδ.**, cp. *O. T.* 117 *ὅτου...ἐκμαθών.*—**πρὸς τοῦ θηρὸς**, at his instigation. This pregnant sense of the prep. is somewhat rare; but cp. *Il.* 1. 238 *θέμιστας | πρὸς Διὸς εἰρύαται* (by his ordinance): 6. 456 *πρὸς ἄλλης ἴστὸν ὑφαίνοις* (at her bidding).

936 ff. δύστηνος = *δύστηνος ὤν*, 'miserable as he was.' This is better than to make it an interjection, 'poor youth!'—**ἐλείπετ' οὐδέν** (adv.), 'in no wise fell short.' The verb has here a twofold constr., viz., (1) with gen. **δδυρμάτων**, as *El.* 474 *γνώμας λειπομένα σοφᾶς*: (2) with partic. **ἀμφιπίπτων**: cp. Xen. *Oecon.* 18 § 5 *ταῦτα μὲν τοίνυν, ἔφη, οὐδὲν ἐμοῦ λείπει γιγνώσκων* ('you understand these things just as well as I do'),—where *ἐμοῦ* is parallel, not with *ὀδυρμάτων* here, but with *τῶν ὧν τέκνων* in 266.

ἀμφί νιν: the acc. with *ἀμφί*, as = 'concerning,' is somewhat rare: but cp. Pind. *P.* 2. 15 *κελαδέοντι μὲν ἀμφὶ Κινύραν.* (In *Il.* 18. 339 *ἀμφὶ δέ σε...κλαύσονται*, the sense is 'around.')

ἀμφιπίπτων στόμασιν: Eur. *Alc.* 404 *ποτὶ σοῖσι πίτνων στόμασιν* (= *χείλεσι*).

πλευρόθεν, 'at' (or 'near') 'her side.' The ending *θεν* properly denotes the point *from which* motion sets out. Hence a form in *θεν* is equivalent to a genitive expressing *source* or *starting-point*. By a stretch of that analogy, *πλευρόθεν* does duty here for the genitive of *place*, which is only a special kind of possessive genitive,—'belonging to,' and so, 'in the region of': *El.* 900 *ἐσχάτης δ' ὁρῶ | πυρᾶς...βόστρυχον*: *Il.* 9. 219 *ἶζεν... | τοίχου τοῦ ἑτέροιο.*

940 αἰτίᾳ βάλοι, as with a missile: *Ai.* 1244 *ἡμᾶς...κακοῖς βαλεῖτε*: Eur. *El.* 902 *μή μέ τις φθόνῳ βάλῃ*: Ar. *Th.* 895 *τοὐμὸν σῶμα βάλλουσα ψόγῳ.*

941 ἐκ δυοῖν...ὠρφανισμένος βίον (acc. of respect), 'orphaned as to his life,' having his life made *ὀρφανός*, 'on the part of both parents at once': cp. the lament of Eumelus for his mother Alcestis (Eur. *Alc.* 397), *προλιποῦσα δ' ἀμὸν βίον | ὠρφάνισεν τλάμων.* **βίον** (Wakefield) is a necessary correction of **βίου**, with which the sense would be either (*a*) 'deprived of life,' as in *Anth.* 7. 483 *ζωᾶς νήπιον ὠρφάνισας*: or (*b*) 'deprived of subsistence.'

943 f. δύο, *i.e.* to-day and to-morrow.—ἢ καί τι πλείους (Dindorf) is the best correction of ἢ καὶ πλείους τις (L), which may have arisen from τι being accidentally omitted or transposed.

The sense is:—'Men often reckon on the morrow, or even, perchance (τι), on more days to come; but this is rash. A man can never be sure that his good fortune (*i.e.* immunity from disaster) will last even to the end of to-day.' Cp. *O. C.* 567 ἕξοιδ' ἀνὴρ ὤν, χὤτι τῆς ἐς αὔριον | οὐδὲν πλέον μοι σοῦ μέτεστιν ἡμέρας. For ἡ αὔριον (without ἡμέρα), cp. Alexis Ὕπνος fr. 3 εἰς τὴν αὔριον.—λογίζεται, 'computes,' *i.e.*, 'sets down in his calculations,' as something upon which he can count. After 946 exit Nurse.

947—970 *Fourth* στάσιμον. *1st strophe*, 947—949, = *1st antistr.*, 950—952: *2nd str.*, 953—961, = *2nd antistr.*, 962—970.

One blow has fallen, and another is impending. Heracles, in his dying agonies, is borne silently towards the house.

947 ff. πότερα πρότερον: these words, as Schneidewin remarks, are often found in juxtaposition; *e.g.*, Ar. *Eccl.* 1082 ποτέρας προτέρας...ἀπαλλαγῶ;—δύσκριτά (ἐστι), πότερα πρότερον ἐπιστένω (delib. subjunct.), ποτέρα μέλεα περαιτέρω (ἐστί). For δύσκριτα, instead of δύσκριτον, cp. 64 n. This is better than to place a note of interrogation after ἐπιστένω, and another after περαιτέρω.

μέλεα: the MS. τέλεα would mean, 'which woe is the more complete'; but this is less fitting here, since the second calamity is still prospective (951): nor is τέλεα περαιτέρω a natural phrase.

951 τάδε is governed by μένομεν: ἐπ' ἐλπίσιν = 'with forebodings': cp. Xen. *Mem.* 2. 1. 18 ὁ μὲν ἑκουσίως ταλαιπωρῶν ἐπ' ἀγαθῇ ἐλπίδι πονῶν εὐφραίνεται.—Hermann's μελόμεν' (*sc.* ἐστί) = 'are cares to us': *El.* 1436 τἀνθάδ' ἂν μέλοιτ' ἐμοί.

952 ἔχειν, to have (troubles), μέλλειν, *sc.* ἕξειν (cp. 75), to be in expectation of them. κοινά, *sc.* ἐστίν, are *kindred* things. For this sense of κοινός, cp. *O. T.* 261: similarly 'cognate' things can be called συγγενῆ.

953 ff. ἀνεμόεσσα (Doric for ἠν-) αὔρα, a *strong* breeze: cp. Aesch. *Ch.* 591 ἀνεμόεντ' ἂν | αἰγίδων φράσαι κότον ('the stormy wrath of whirlwinds'). For ἔπουρος, 'wafting,' cp. *O. T.* 194: ἑστιοῦτις, 'of the hearth,' *i.e.*, 'coming to our home' at Trachis. The word occurs only here.—ἀποικίσειεν: *O. C.* 1389 καλῶ τὸ

Ταρτάρου | στυγνὸν πατρῷον ἕρεβος ὥς σ' ἀποικίσῃ. The optat. in the relative clause is due to the optat. of wish in the principal clause: cp. *O. T.* 506.

956 ff. It is doubtful whether the MS. **Διὸς**, instead of which we require – ∪, should be corrected to (1) **Ζηνὸς**, or (2) **Δῖον**. I incline to (1), because it seems unlikely that the poet should have *preferred* to make four consecutive words end in **ον**. It is also worth noticing that **Δῖος**, 'belonging to Zeus,' though used by Aesch. and Eur., is not extant in Soph., who has only **δῖος**, 'divine' or 'godlike.'

μοῦνον (adv.) **εἰσιδοῦσ' ἄφαρ**, 'at the mere sight of him anon.' **ἄφαρ** might be 'suddenly,' as in 821: but is rather 'anon,' 'forthwith' (cp. 135): his arrival is close at hand.

959 ἐπεί, ∪ ∪, with epic hiatus (cp. 650 **ἃ δέ οἱ**).

960 χωρεῖν πρὸ δόμων, advancing (so as to come) in front of the house. The phrase is correct, though it would more naturally suggest a movement *from within* the house, as in Eur. *Hec.* 59 **ἄγετ', ὦ παῖδες, τὴν γραῦν πρὸ δόμων.**—**λέγουσιν**: the Chorus may be supposed to overhear murmurs of astonishment and anguish from servants of the house, who are watching the approach of the litter.

961 θαῦμα has been needlessly suspected: it is often said of persons (cp. 1004, and *Od.* 9. 190 *θαῦμ' ἐτέτυκτο πελώριον*, of the Cyclops), and is here far more forcible than **θέαμα**.

962 f. ἀγχοῦ δ' ἄρα κ.τ.λ. At this moment the bearers of the litter,—first descried by the servants of the house (960),—become visible to the Trachinian Maidens; who say, in effect, 'It seems that the woe presaged by our voice is (even) closer at hand than we knew.' **ἀγχοῦ κοὐ μακρὰν προὔκλαιον** is a short way of saying, 'the subject of our boding lament is near and not distant.' We might supply **οὖσα** with the verb: but it seems better to supply **ὄν** with the adverbs. Similar, though less bold, is *Ph.* 26 **τοὔργον οὐ μακρὰν λέγεις**, 'the task of which thou speakest is not distant.'

ὀξύφωνος ὡς ἀηδών refers to **προὔκλαιον** only: *i.e.* the point of comparison is merely the clear, sad note. Cp. 105 n.: Theocr. 12. 6 **ἀηδὼν | ...λιγύφωνος**. Here **ὀξύφωνος** well suits the context, since **ὀξύς** and its compounds so often refer to tones of grief: *Ant.* 424 **ὄρνιθος ὀξὺν φθόγγον**: *ib.* 1316 **ὀξυκώκυτον**: *El.* 244 **ὀξυτόνων γόων**.

964 ξένων κ.τ.λ. It should be observed how the poet has marked successive stages in the approach of the litter. When

it first comes into view, the Chorus note the foreign *aspect* of the bearers. In another moment, they are listening for a *sound* (πᾷ δ' αὖ φορεῖ νιν); and the silence dismays them.—ξένων...βάσις = ξένοι βαδίζοντες: cp. *Ph.* 868 οἰκούρημα...ξένων.

ἔξόμιλος, living out of *our* ὅμιλος, *i.e.*, 'foreign.' Cp. Eur. *I. A.* 735 οὐ καλὸν ἐν ὄχλῳ σ' ἐξομιλεῖσθαι (midd.) στρατοῦ (said by Agam. to his wife), 'to live abroad' (out of thy proper ὁμιλία).

965 ff. πᾷ δ' αὖ, 'and then in what *manner*...?'—βαρεῖαν, heavy with sorrow, slow; as κούφη βάσις would be a joyously light step.—φέρει βάσιν, lit., 'carries the step forward,' 'moves on its way.' βάσις (964) is subject to φέρει, but there is little real harshness in this, since ξένων βάσις is a mere periphrasis. Schneidewin well compares *Ai.* 14 ὦ φθέγμ' Ἀθάνας, followed by ὡς εὐμαθές σου... | φώνημ' ἀκούω.

968 ἀναύδατος, 'without speech,'—either from his own lips, or from those of his bearers. Cp. the comprehensive sense of οὐ στενακτός in *O. C.* 1663. In *Ai.* 713 ἀναύδατος has its pass. sense.

969 f. τί χρή, κ.τ.λ. In order to obtain an exact metrical agreement with 960, χωρεῖν πρὸ δόμων λέγουσιν, θανόντα has been changed (1) by Hermann, to φθίμενον: (2) by Bothe, to θάνατον. The latter seems preferable; for, though κατὰ suits ὕπνον better than θάνατον, that turn of phrase may be regarded as an afterthought. 'Death, is it,—or sleep?' But I refrain from altering θανόντα, because it is doubtful whether metre requires that the dactyl should hold the same place here as in 960.

A comma should follow χρή, since the constr. is, τί χρή (κρῖναι); (πότερον) θανόντα νιν etc., as in *El.* 766 τί ταῦτα, πότερον εὐτυχῆ λέγω etc. Enter Hyllus and an Old Man, with attendants, bearing Heracles upon a litter.

971—1278 *Exodos. Heracles bewails his doom, and gives his last commands to his son.*—Anapaests, which mark the entrance of the mournful procession, are succeeded by lyrics ἀπὸ σκηνῆς, in the nature of a κομμός (1004—1043). Iambic dialogue follows, down to 1258; and anapaests then close the play.

Hyllus, detained by the events within (928), cannot have been far on his way towards the harbour (902) when he met the sufferer. At the side of the litter walks the πρέσβυς, whose experience in the symptoms of the malady indicates that he has accompanied Heracles from Cenaeum.

971 f. The traditional text, οἴμοι ἐγὼ σοῦ, | πάτερ, οἴμοι ἐγὼ σοῦ μέλεος, gives an anapaestic monometer, followed by an anapaestic dimeter in which the third foot lacks a syllable. The first four words, οἴμοι ἐγὼ σοῦ, πάτερ, are clearly sound. As regards the rest, the choice is between two remedies. (1) To omit the second οἴμοι ἐγὼ σοῦ, and substitute ὦ, as Dindorf does. Verses 971 f. then shrink into one anapaestic dimeter. (2) To supply the defect in 972 by substituting an anapaest, or its equivalent, for the second σοῦ. Thus we might write πάτερ, οἴμοι ἐγώ, <πάτερ, ὦ> μέλεος. I incline to this second course, because the monometer in 971 οἴμοι ἐγὼ σοῦ seems right as a prelude.

973 **τί πάθω; τί δὲ μήσομαι;** the delib. subj. is combined with a fut. ind., as in Eur. *Ion* 758 εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν; For μήσομαι (devise as a remedy), cp. Aesch. *Th.* 1057 τί πάθω; τί δὲ δρῶ; τί δὲ μήσωμαι;

975 **ὠμόφρονος** does not refer to his general character, but means that he is exasperated by these torments: cp. 1035 ἄχος, ᾧ μ' ἐχόλωσεν.

976 f. **προπετής**, lying prostrate in the litter,—in a deathlike swoon. (It may be doubted whether the word here implies, 'lying *on his face*,' as the schol. explains it.) Others understand, 'verging on death.' But, when προπετής = 'on the brink of,' ἐπί (or εἴς τι) is usu. added, as in Eur. *Alc.* 908 πολιὰς ἐπὶ χαίτας | ἤδη προπετής. It seems impossible that, without such help, προπετής should express 'moribund.'

δακὼν, as by biting the lips,—a proverbial phrase: fr. 811 ὀδόντι πρῖε τὸ στόμα: *Od.* 1. 381 ὀδὰξ ἐν χείλεσι φύντες: Ar. *Nub.* 1369 τὸν θυμὸν δακών.

978 **οὐ μὴ ξεγρεῖς**, a sharp prohibition: Ar. *Ran.* 462 οὐ μὴ διατρίψεις: cp. *O. C.* 177.—**κάτοχον** with dat., as Eur. *Hec.* 1090 Ἄρει κάτοχον γένος.

980 **φοιτάδα**, coming at intervals: φοιτᾶν was said in this sense of intermittent diseases: see *Ph.* 758 ἥκει γὰρ αὕτη διὰ χρόνου, πλάνοις ἴσως | ὡς ἐξεπλήσθη. Not merely μανιώδη, as the schol. explains it.

981 f. **ἀλλ' ἐπί μοι**, *sc.* ἐστί. Cp. *Ph.* 806 ταὐτὶ σοὶ στένων κακά (the ills which lie upon thee).—If no stop is placed after **ἄπλετον**, then βάρος ἄπλετον becomes an acc. of the 'inner object' with **ἐμμένουσα**: 'is wild *with* an infinite weight of woe.' But **ἐπί** is then very awkward, whether we assume tmesis, or still join it with **μοι**.

983 ff. **ὦ Ζεῦ**: the hero's utterance begins,—as the play ends,—with his father's name.—**τοῖσι** = *τίσι*, contracted from the Ionic *τέοισι* (Her. 1. 37).—**πεπονημένος**: cp. Aeschin. or. 2 § 36 *τὸν δῆμον καταπεπονημένον* ('exhausted').

986 **οἴμοι <μοι>**. The addition of **μοι**, Brunck's remedy for the metrical defect, is better than Bergk's insertion, after **ὀδύναις**, of **ὦδ'**, which would have a weak effect there.

987 **ἡ δ'**, the personified *νόσος*: cp. 1084: so *Ph.* 807 **ἥδε**, and *ib.* 758 *αὕτη*. Blaydes writes **ἅδ'** (Doric), which accords with *γᾶς* and *τλάμων*, but not with *πεπονημένος* or *ἀλλήκτοις*: the Doricism of tragic anapaests is not always consistent.—**βρύκει**: so *Ph.* 745 *βρύκομαι*.

988 f. **ἆρ' ἐξῄδη ὅσον κέρδος ἦν σε σιγῇ κεύθειν;** 'Did I not well know,' etc.,—referring to 974 *σίγα, τέκνον*, κ.τ.λ. Cp. Ar. *Av.* 1019 ΜΕ. *οἴμοι κακοδαίμων.* ΠΕ. *οὐκ ἔλεγον ἐγὼ πάλαι;* **κεύθειν** is really trans. in sense, 'to hide (thy grief),' though the object is not expressed: cp. *Ant.* 85 *κρυφῇ δὲ κεῦθε* (*τοὔργον*).

ἐξῄδη σ' is Wecklein's correction of the MS. **ἐξῄδης**, instead of which we must at least write **ἐξῄδησθ'** (*Ant.* 447).

κεύθειν—σκεδάσαι: for the pres. inf. (of a continued act), combined with the aor. inf. (of a momentary act), cp. *Ph.* 95, 1397.

990 f. **κρατὸς βλεφάρων θ'**: the phrase suggests a movement of the head at the moment when the sleeper opens his eyes: cp. *Ph.* 866 *κινεῖ γὰρ ἀνὴρ ὄμμα κἀνάγει κάρα.*

992 **στέρξαιμι**: cp. 486: *Ph.* 538 *στέργειν κακά.*

993 **Κηναία**, instead of **Κηναίων**: cp. 818 *μητρῷον* (n.).—**κρηπὶς**, the substructure, basis, of the altar; Eur. *H. F.* 984 *ἀμφὶ βωμίαν | ἔπτηξε κρηπῖδ'*, 'at the altar-steps.' The word has a picturesque force here, as recalling the moment when the altars were founded by him (237).

994 f. **ἱερῶν οἵων**, gen. of price.—**ἐπί μοι**, lit., 'in my case': *Ph.* 1384 *λέγεις δ' Ἀτρείδαις ὄφελος ἢ 'π' ἐμοὶ τόδε;* Others explain, '*against* me,' 'to my hurt'; but this suits the irony less well.—The MS. **ἠνύσω** has been altered by many recent edd. to **ἤνυσας**: but the proper force of the midd., 'to obtain,' 'win' (Ar. *Plut.* 196 etc.), seems fitting here, since the sacrificial altars may be said to have *earned* the recompense given by Zeus. **ἤνυσας** would be simply, 'hast effected.'—**ὦ Ζεῦ** at the end of the sentence: *Ph.* 1139.

996 **ἔθου με λώβαν** = **ἐλωβήσω με**: cp. *O. C.* 223.

997 ff. **ἥν**, referring back to *κρηπίς* (993); cp. 358 (n.).

Wunder needlessly placed ἦν...ὅσσοις immediately after 993.—μή ποτ' belongs to προσιδεῖν, not to ὤφελον, though the latter might have come between them; cp. *Ph.* 969 μή ποτ' ὤφελον λιπεῖν.—ἀκήλητον: schol. ἀνίατον, ἀκαταπράϋντον.—ἄνθος = ἀκμήν: cp. *Ant.* 959 τᾶς μανίας δεινὸν... | ἀνθηρόν τε μένος.—καταδερχθῆναι, inf. expressing result, without ὥστε: cp. *Ant.* 1076 ληφθῆναι. Though the malady is his own, he can be said 'to look upon it,' in the sense of experiencing it: cp. *O. T.* 832 πρόσθεν ἢ τοιάνδ' ἰδεῖν | κηλῖδ' ἐμαυτῷ συμφορᾶς ἀφιγμένην.

1000 ff. ἀοιδός = ἐπῳδός, one who uses ἐπῳδαί, incantations, in healing: see on *O. C.* 1194.—τίς ὁ χειροτέχνης, *sc.* ἐστίν. (There is no art. before ἀοιδός, because the insertion of ὅς was an afterthought.) This is a climax; since, when gentle ἐπῳδαί failed, the next resort was to drugs or surgery: *Ai.* 581 οὐ πρὸς ἰατροῦ σοφοῦ | θρηνεῖν ἐπῳδὰς πρὸς τομῶντι πήματι. χειροτέχνης ἰατορίας does not mean definitely, 'one who uses a skilled *hand* in healing,' *i.e.*, a χειρουργός, surgeon, *as distinguished from* a physician; it rather means properly, 'a practical artist' (as dist. from an amateur) 'in healing'; but, at the same time, the χειρο in the compound serves to *suggest* the τομαί employed by the surgeon. This is quite Sophoclean. Cp. Thuc. 6. 72 ἰδιώτας, ὡς εἰπεῖν, χειροτέχναις ἀνταγωνισαμένους, 'having been pitted like amateurs, as one might say, against masters of the art' (where the dat., and not χειροτέχνας, is clearly right).

χωρὶς Ζηνὸς = 'with the exception of Zeus': not, 'without the help of Zeus' (schol. εἰ μὴ ὁ Ζεὺς βούλοιτο).

1003 θαῦμ' ἂν πόρρωθεν ἰδοίμην: 'I should look upon him, from afar, as a wonder,' *i.e.*, 'I should marvel as soon as he came within my ken.' He means that he might scan the horizon long enough, in the vain hope of such a prodigy appearing.—Others join πόρρωθεν with θαῦμα: 'I should behold him as a wonder from some distant region': *i.e.*, the place which contains him must be distant indeed. Hermann further supposed a question: 'am I likely to see such a wonder coming from afar?'

1004—1043 This passage consists of lyrics delivered by actors (ἀπὸ σκηνῆς). As the Chorus takes no part in it, it is not technically a κομμός, which is a θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς.

The lyric structure is complex, but not obscure. The passage falls into two main parts, separated by the five hexameters in 1018—1022 (ὦ παῖ τοῦδ' ἀνδρὸς...νέμει Ζεύς). I. The first part consists of 1004—1017, in which the first

three verses correspond metrically with the last three. II. The second part consists of 1023—1043. (It is equal in length with the first part, though the traditional numbering makes it appear longer.) Here, the first four verses correspond with the last four. Then the central portion of part I. corresponds with the central portion of part II. Thus: (1) *1st strophe*, 1004—1006, = *1st antistr.*, 1015—1017. (2) *2nd str.*, 1007—1009 = *2nd antistr.*, 1027—1030. (3) *3rd str.*, 1023—1026, = *3rd antistr.*, 1040—1043. The dactyls in 1010—1014, and 1031—1040, could also be regarded as forming a fourth strophe and antistrophe.

1005 f. **ἐᾶτέ μ', ἐᾶτε...εὐνᾶσθαι.** A restoration of this corrupt passage turns chiefly on the following points. (1) The corresponding verses of the antistrophe (1016 f.) may be taken as showing the true metre. (2) L's variant for **εὐνᾶσαι** in 1005, viz. **ὕστατον**, may therefore be received. **εὐνάσαι** (ᾰ), from **εὐνάζω** is impossible, since, like **εὐνᾶσαι** (**εὐνάω**), it could only be transitive. (3) In 1006 the MS. **δύστανον** is clearly wrong; it may have been either a gloss on **δύσμορον**, or a corruption of **ὕστατον**. (4) Hermann's reading in 1006, **ἐᾶθ' ὕστατον εὐνᾶσθαι**, is strongly confirmed by the metrical correspondence with 1017, **μολὼν τοῦ στυγεροῦ; φεῦ φεῦ**,—a verse of undoubted soundness.

1007 f. **πᾷ...ψαύεις**: a remonstrance against being touched at all. Cp. *Ph.* 817 **ἀπό μ' ὀλεῖς, ἣν προσθίγῃς**. Hyllus seeks to place him in a more comfortable position,—as Heracles himself soon requests (1025).

1009 **ἀνατέτροφας**, from **ἀνατρέπω**: schol. **ὅ τι ἂν ἡσυχάσῃ τοῦ κακοῦ τούτου, πάλιν κινήσας ἀνέτρεψας**. Cp. Arist. *Hist. An.* 8. 24 (p. 605 *a* 11) **κἂν ᾖ καθαρὰ (τὰ ὕδατα), ἀνατρέπουσιν αὐτὰ οἱ ἵπποι ταῖς ὁπλαῖς**, 'trouble' them.

ὅ τι καὶ μύσῃ, anything that *has* closed the eyes, *i.e.*, any part of the pain that has been lulled to rest.

1010 **πόθεν ἔστ'**, 'whence are ye?' Of what stock? Can ye be indeed of Hellenic race, and yet so heartlessly ungrateful? Cp. *Od.* 17. 373 **πόθεν γένος εὔχεται εἶναι;**

1011 **οὓς** refers to **Ἑλλάνων**, not to **ἄνδρες**. If the acc. be right, **καθαίρων** here = 'ridding of pests.' In this sense, the verb is properly said of places (1061 **γαῖαν καθαίρων**): but the bolder use here seems possible, and is not excluded by **ἐν πόντῳ**, since the thought is of the gain to seafarers. I hesitate, then, to receive the tempting **οἷς** ('for whose good').

1012 ff. **ἐν πόντῳ**: cp. Eur. *H. F.* 222 ff., where Amphitryon

denounces the ingratitude of Greece towards Heracles:—*οὐδ' Ἑλλάδ' ἥνεσ', οὐδ' ἀνέξομαί ποτε | σιγῶν, κακίστην λαμβάνων ἐς παῖδ' ἐμόν, | ἣν χρῆν νεοσσοῖς τοῖσδε πῦρ, λόγχας, ὅπλα | φέρουσαν ἑλθεῖν, ποντίων καθαρμάτων | χέρσου τ' ἀμοιβάς*, 'as a reward for purging sea and land.' Cp. *ib.* 400: 'he went into the uttermost parts of the deep, making peace for the oars of men.' Pind. *N.* 1. 63 (of Heracles) *ὅσσους μὲν ἐν χέρσῳ κτανών, | ὅσσους δὲ πόντῳ θῆρας ἀϊδροδίκας.*

κατά τε after **πολλὰ μέν**: cp. *Ant.* 1162 *σώσας μὲν... | λαβών τε.*—**ὠλεκόμαν**, impf. of **ὀλέκω** (*Ant.* 1285), expresses the wearing effect of continual labours: cp. *Ph.* 252 *διωλλύμην*: *ib.* 686 *ὤλλυθ'*.

καὶ νῦν...οὐκ ἐπιτρέψει; 'and now will no one *turn* fire or sword *upon* me,'—*i.e.*, 'come to my rescue' with it? The repetition of **οὐκ** with the verb gives a passionate emphasis: see *Ant.* 6 (*οὐκ ὄπωπ'*, after *οὐδὲν γὰρ οὔτ' ἀλγεινὸν* etc.).—The reading **ἀποτρέψει** has better authority (cr. n.), but seems untenable.—**τῷδε** = *ἐμοί*: cp. 305.—**πῦρ**: thus Philoctetes prays to die even by fire (*Ph.* 800).—**ἔγχος** = *ξίφος*: cp. 1032, *Ai.* 95 etc.

1016 f. The MS. reading, *ἀπαράξαι κρᾶτα βίου*, is explained as, 'to sever the head from life,'—*i.e.*, to destroy life by striking the head from the body. This extraordinary phrase is surely not Greek. I hold, with Paley, that Wakefield's **βίᾳ** ought to be substituted for *βίου*, which might easily have arisen from **τοῦ στυγεροῦ**.—Cp. *Il.* 14. 497 *ἀπήραξεν δὲ χαμᾶζε | αὐτῇ σὺν πήληκι κάρη*.

1018 τοὔργον τόδε, the task of lifting the sufferer (who is lying *προπετής*, 976) into a position of greater ease (1025 *πρόσλαβε κουφίσας*).—**μεῖζον** is proleptic with **ἀνήκει**, 'has risen, so as to be greater': cp. Dem. or. 2 § 8 *ἤρθη μέγας*. The usu. constr. of *ἀνήκειν*, as = 'to reach' a certain standard, is with *εἰς*, as if here we had *εἰς μεῖζόν τι*.

1019 f. ἢ κατ' ἐμὰν ῥώμαν, with *μεῖζον*: *O. C.* 598 *μεῖζον ἢ κατ' ἄνθρωπον*.

σοὶ γὰρ ἑτοίμα, *sc.* *ῥώμα*, 'for strength is at thy command,' **ἐς πλέον ἢ δι' ἐμοῦ σῴζειν**, 'in too large a measure for the saving of him by my means,' *i.e.* 'so largely, that you have no need to save him by my means.'

The MSS. give **σοί τε γὰρ ὄμμα | ἔμπλεον ἢ δι' ἐμοῦ σῴζειν**. The correction of *ἔμπλεον* ('full') to *ἐς πλέον* is due to Meineke, and is confirmed by the following **ἢ** with the inf.: cp. *O. T.* 1293 *μεῖζον ἢ φέρειν*: Eur. *Hec.* 1107 *κρείσσον' ἢ φέρειν κακά*.

The MS. words, σοί τε γὰρ ὄμμα, are unquestionably corrupt. This is shown by two things: (1) ὄμμα is incongruous with the context; strength, not keenness of sight, is in question; and, even if it were suitable, it could not be reconciled with any probable emendation of the following words. (2) τε is unmeaning and impossible. I believe that I have found the solution by the slight change of σοί τε γὰρ ὄμμα into σοὶ γὰρ ἑτοῖμα. The corruption began by οἷμα passing into ὄμμα.

1021 f. λαθίπονον δ' ὀδυνᾶν: cp. *El.* 1002 ἄλυπος ἄτης: Eur. *I. T.* 450 δουλείας... | ...παυσίπονος. The adj., found only here and in *Ai.* 711, recalls the epic λᾰθικηδής. It is proleptic predicate with ἐξανύσαι, 'to effect that his life shall forget,' etc. The reference of βίοτον to Heracles would be clearer if we could read ἔστι οἱ (not ἔστιν οἱ, cp. 650): but μοι is confirmed by ἔνδοθεν, 'from my own resources' (cp. 730 οἴκοι n.).—θύραθεν, by the help of others: cp. Eur. *H. F.* 713 ὡς θύραθεν εἰκάσαι (*i.e.* without personal knowledge).—The MS. ὀδύναν...βιότου is tenable, but less probable, and much less forcible.—τοιαῦτα νέμει Ζεύς, *i.e.*, so grievous a doom. Not, 'such *healing* is of Zeus alone.'

1023 ff. τῇδε: he indicates the place at which Hyllus is to take hold of him.—τῇδέ με...πρόσλαβε κουφίσας, literally, 'lend a helping hand in raising me thus': the pron. depends on the partic. only. For this sense of the verb, cp. Plat. *Legg.* p. 897 D καὶ ἐμὲ τῆς ἀποκρίσεως ὑμῖν...δίκαιον προσλαμβάνειν, 'it is right that I, too, should *help* you with the answer.' πρόσλαβέ με could not mean literally, 'lay hold on me,' which would be προσλαβοῦ μου (cp. Ar. *Lys.* 202, etc.). κουφίσας denotes the act in which, when done, the help will consist. For this quasi-proleptic use of the aor. partic., cp. Plat. *Gorg.* 516 B τόδε τοίνυν μοι χάρισαι ἀποκρινάμενος.

1026 ὦ δαῖμον: the movement causes a new access of pain.

1027 ff. θρῴσκει denotes the shooting spasms: cp. 1083 διῇξε: *Ph.* 743 διέρχεται, | διέρχεται.—δειλαία: the αι is long here, though sometimes short (*Ant.* 1310).—ἀποτίβατος = ἀπρόσβατος: cp. 1214 ποτιψαύων (n.). The personified νόσος is 'unapproachable' in the sense that no healer can successfully cope with it. Cp. 1093 ἄπλατον...κἀπροσήγορον.

1031 Παλλάς. Athena was always a guardian goddess to her half-brother, Heracles; of whom she says in *Il.* 8. 363 ff., τειρόμενον σώεσκον ὑπ' Εὐρυσθῆος ἀέθλων· | ἦ τοι ὁ μὲν κλαίεσκε

πρὸς οὐρανόν, αὐτὰρ ἐμὲ Ζεὺς | τῷ ἐπαλεξήσουσαν ἀπ' οὐρανόθεν προϊαλλεν.

1032 **φύτορ'**, Dindorf's correction of φύσαντ', gives an incomparably better verse than Fröhlich's **τὸν φύσαντ' οἰκτιρ'**. It is very improbable that **οἰκτιρ'** would have been corrupted into the aor. partic.; but a rare word, such as **φύτορ'**, would easily have become **φύσαντ'**. For the spelling **οἰκτίρας**, cp. 464 n.

ἀνεπίφθονον: schol. ἀνεμέσητον, ἐφ' ᾧ οὐδείς σε μέμψεται ὡς πατροκτόνον.

1035 f. **ἐμᾶς ὑπὸ κληῖδος**: '*under* the collar-bone' must denote a stab in the upper region of the breast: it cannot mean decapitation. For **ὑπό** with gen., in a local sense, cp. *Ant.* 65.—**ἐχόλωσεν**, an epic word (*Il.* 18. 111), here partly suggested by the thought of the venom working in his veins. Cp. 1142 **ἐκμῆναι**.

1039 f. **αὖτως**: for the smooth breathing, see n. on *O. T.* 931.—**γλυκὺς**; cp. *O. C.* 106 **ἴτ', ὦ γλυκεῖαι παῖδες ἀρχαίου Σκότου**.

1041 **αὐθαίμων**: nom. for voc., like **ὦ τλάμων** (*O. C.* 185). This adj., found only here, = **ὅμαιμος**, **ὁμαίμων** (*O. C.* 330), **αὐθόμαιμος** (*ib.* 335), as denoting the fraternal tie. But **αὔθαιμος**, as used in *O. C.* 1078, is merely 'kinsman.'—It is as the son of Zeus that he invokes Hades.

1042 f. **ὠκυπέτᾳ**, an epic epith. for a horse (*Il.* 8. 42), or a bird (Hes. *Op.* 210).—**φθίσας** (**ἴ**); 709 n.

1045 **οἷαις**, not **οἵας**, is clearly right here. **ἐλαύνειν** can take a cogn. acc. denoting the *course* on which one is driven, as Ar. *Nub.* 29 **πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους**: but when it means 'to vex' or 'harass,' the troubles inflicted are expressed by the instrum. dat., as in the examples cited by Dindorf: *Ai.* 275 **λύπῃ...ἐλήλαται**: Eur. *Andr.* 31 **κακοῖς ἐλαύνομαι**: *Ion* 1620 **ἐλαύνεται συμφοραῖς**.

1046 **ὦ πολλὰ δὴ κ.τ.λ.** This speech, down to v. 1102, is translated by Cicero in *Tusc.* 2. 8, where the fact that the poets recognise pain as an evil is illustrated by the laments of Philoctetes, Heracles and Prometheus.

θερμὰ: **θερμός** was said (1) of a hot or rash temperament (*Ant.* 88): (2) of a rash deed, as in Ar. *Plut.* 415 **ὦ θερμὸν ἔργον κἀνόσιον καὶ παράνομον | τολμῶντε δρᾶν**. Here **θερμὰ** is not 'rash,' but expresses intense conflict with deadly peril; as we speak of 'a hot fight.'

κοὐ λόγῳ κακὰ fitly follows **θερμά**, the word which recalls the

moment of dire stress. His trials had been fiery, and grievous, not in report or name alone. No λόγος could express to others what the ἔργα had been to the doer. In *El.* 761 ff. a similar antithesis is implied: *τοιαῦτά σοι ταῦτ' ἐστίν, ὡς μὲν ἐν λόγῳ | ἀλγεινά, τοῖς δ' ἰδοῦσιν, οἵπερ εἴδομεν, | μέγιστα πάντων ὧν ὅπωπ' ἐγὼ κακῶν*: grievous enough to hear; but far worse to see. For **οὐ λόγῳ**, cp. *Ai.* 813 *κοὐ λόγῳ δείξω μόνον*: *El.* 1453 *κἀπέδειξεν οὐ λόγῳ μόνον*. Thuc. 6. 18 *ἀμύνεσθαι οὐ λόγῳ ἀλλ' ἔργῳ μᾶλλον*.

1047 **χερσὶ** refers to deeds of prowess: **νώτοισι** to feats of sheer strength, as when he took the place of Atlas, or carried the Erymanthian boar to Mycenae.

1048 f. **κοὔπω**: *καί* here = 'and nevertheless'; cp. *Ant.* 332. —**ἄκοιτις ἡ Διὸς** (for the place of the art., cp. 732), since the ἀργαλέος χόλος Ἥρης (*Il.* 18. 119) was the prime source of all his troubles. Hera caused Eurystheus to be born at Argos a little before the birth of Heracles at Thebes (*Il.* 19. 114 ff.), and afterwards gave the hero into his power. But she also persecuted Heracles directly, as when she sent the serpents to his cradle (Pind. *N.* 1. 40), or drove him by storms to Cos (*Il.* 14. 253 ff.).— **προὔθηκεν**, of setting a task: *Ant.* 216.—**Εὐρυσθεὺς** is not elsewhere named in the play: cp. 35.

1050 ff. **οἷον τόδ'...ἀμφίβλ. καθῆψεν** = *οἷον τόδ' ἀμφίβληστρόν ἐστιν, ὃ καθῆψεν*: cp. 184.—**δολῶπις**, 'with deceitful face,' smiling on him while plotting evil.—**Ἐρινύων...ἀμφίβληστρον**: cp. *Ai.* 1034 *ἆρ' οὐκ Ἐρινὺς τοῦτ' ἐχάλκευσεν ξίφος;* The epithet **ὑφαντὸν** marks that the 'net' is the robe; just as, in Aesch. *Ag.* 1580, *ὑφαντοῖς ἐν πέπλοις Ἐρινύων*, it marks that a real robe is meant. (So an eagle is *πτηνὸς κύων*, Aesch. *P. V.* 1022.) A net would properly be described as *πλεκτόν* rather than *ὑφαντόν* (cp. Pollux 7. 139 *δικτυοπλόκος*).

1053 f. **προσμαχθὲν**, 'plastered' to his sides: cp. 768 *ἀρτίκολλος*.—**ἰσχάτας...σάρκας**, *i.e.*, not only on the surface of the body, but to the inmost parts. Cicero renders the phrase by *viscera*.

πλεύμονός τ' ἀρτηρίας: 'the suspenders of the lungs,' *i.e.*, *the bronchial tubes* which convey air to the lungs. For the sing. *πλεύμων* in a collective sense cp. Plat. *Tim.* p. 84 D *ὁ τῶν πνευμάτων τῷ σώματι ταμίας πλεύμων*.

1055 **ῥοφεῖ**, 'drains,' 'empties' (οι air): his breath is arrested by the spasms: cp. 778 *σπαραγμὸς...πλευμόνων ἀνθήψατο*. Though the grammatical subject is *ἀμφίβληστρον*, the

agent is properly the venom itself; **ξυνοικοῦν**, since this interruption of the breath is frequent. For this use of *ῥοφεῖν*, cp. Ar. *Ach.* 278 *ῥοφήσει τρύβλιον* (empty it). Cicero well renders, *Urgensque graviter pulmonum haurit spiritus.*

χλωρὸν, fresh, vigorous; cp. Theocr. 14. 70 *ποιεῖν τι δεῖ, ἄς* (= *ἕως*) *γόνυ χλωρόν* ('youthful').

1057 **ἀφράστῳ**, 'indescribable,' unutterably dreadful; not, 'inexplicable,' *i.e.*, of unknown origin. — **χειρωθεὶς**: cp. 279 n.

1058 f. **κοὐ...οὔθ'**. It is unnecessary to change **οὔθ'** to **οὐδ'**. The sequence *οὐ...οὔτε* is foreign to Attic prose; and an Attic poet would presumably have avoided it where *οὐ* was followed by only one negative clause: *e.g.*, in *O. C.* 702 *οὐ νεαρὸς οὐδὲ γήρᾳ*, etc., *οὔτε* is improbable. In Theognis 125 *οὐ γὰρ ἂν εἰδείης ἀνδρὸς νόον οὐδὲ γυναικός*, where the MSS. have *οὔτε*, *οὐδὲ* stands in Aristotle's quotation of the verse (*Eth. Eud.* 7. 2). But when, as here, *several* clauses with *οὔτε* follow *οὐ*, an Attic poet might imitate the frequent Homeric usage: *e.g.*, *Od.* 4. 566 *οὐ νιφετὸς οὔτ' ἄρ χειμὼν πολὺς οὔτε ποτ' ὄμβρος*. So *ib.* 9. 136 f. *οὐ* is followed by two clauses with *οὔτε*, and in *Il.* 6. 450 f. by three.

λόγχη πεδιάς, the spear of the warrior on a battle-field; as when Heracles fought with Laomedon of Troy, with the Amazons, or with Augeas king of Elis (Apollod. 2. 7. 2).

στρατὸς Γιγάντων: after sacking Troy, and ravaging Cos, Heracles went to Phlegra (sometimes identified with Pallenè, the westernmost headland of the Chalcidic peninsula), and helped the gods to vanquish their Earth-born foes.

θήρειος βία seems to be a general phrase, including both the Centaurs (*θηρῶν*, 1096) and the wild beasts (1092 ff.). Cicero understood it of the former only, *non biformato impetu | Centaurus.*

1060 f. **ἀγλωσσος** profits by the suggestion of *γῆ* in the adjective **Ἑλλὰς** (*Ph.* 256 Ἑλλάδος *γῆς*). The *βάρβαρος* has *no* 'language' properly so called: to the ear of the Hellene, he merely twitters like a bird (*Ant.* 1002). Cp. Pind. *I.* 6. 24 *οὐκ ἔστιν οὕτω βάρβαρος οὔτε παλίγγλωσσος πόλις*, 'barbarous or strange of speech.'—**οὔθ' ὅσην**: the division of *mankind* into Greeks and barbarians is exhaustive; but the range of *earth* traversed by Heracles extended beyond the dwellings of men (cp. 1100 *ἐπ' ἐσχάτοις τόποις*). It seems unnecessary, then, to regard this third clause as merely a rhetorical summary of the

other two.—**γαῖαν**: antecedent attracted into relative clause: *O. C.* 907.

1062 f. θῆλυς for *θηλεῖα*, as in the Homeric *θῆλυς ἐέρση* (*Od.* 5. 467): *O. C.* 751.—Nauck's correction of **οὖσα** into **φῦσα** is indispensable, if **ἀνδρὸς** be retained; the alternative would be to read **ἀνὴρ**, which is less probable. For the cogn. acc., cp. *Ai.* 760 *ἀνθρώπου φύσιν | βλαστών*.—**μόνη...δὴ**: *Ant.* 58.—**καθεῖλε**, brought low, destroyed, as in *Ai.* 517 (of death).—**φασγάνου δίχα**: the warrior laments that he has not fallen in combat; cp. Aesch. *Eum.* 627 (of Agamemnon's death) *καὶ ταῦτα πρὸς γυναικός, οὔ τι θουρίοις | τόξοις ἐκηβόλοισιν ὥστ' Ἀμαζόνος*.

1064 f. γενοῦ, show thyself: **γεγώς** and **ἐτήτυμος** cohere, making an equiv. for *γνήσιος*: hence there is no awkwardness in having two forms from *γίγνομαι*. Cp. 1158: *Ai.* 556 *δεῖ σ' ὅπως πατρὸς | δείξεις ἐν ἐχθροῖς οἷος οἷον τράφης*.—**τὸ μητρὸς ὄνομα**: she is such in name only (817).—**πρεσβεύσῃς**, *prefer* in honour: Eur. *Hipp.* 5 *τοὺς μὲν σέβοντας τἀμὰ πρεσβεύω κράτη*.—**πλέον** is, in strictness, redundant; cp. Plat. *Legg.* 887 B *προτιμᾶν βραχυλογίαν μᾶλλον ἢ μῆκος*.

1067 ff. εἰδῶ, which Nauck changes to **ἴδω**, is in accord with usage (cp. *e.g.*, 678, *O. C.* 889 *ὅπως εἰδῶ*: *Ph.* 238 *ὡς εἰδῶ*).

εἰ τοὐμὸν κ.τ.λ. The constr. is, *εἰ μᾶλλον ἀλγεῖς, ὁρῶν τοὐμὸν λωβητὸν εἶδος, ἢ (τὸ) κείνης (λωβητὸν εἶδος) ἐν δίκῃ κακούμενον*. For the omission of *τὸ* before *κείνης*, cp. 929 *τὸ κεῖσε δεῦρό τ'* (n.).—**κακούμενον** as in *Ph.* 228, *O. C.* 261.

1070 f. ἴθ', expressing entreaty, is similarly combined with **τόλμησον** in *Ph.* 480 f.: *ἴθ', ἡμέρας τοι μόχθος οὐχ ὅλης μιᾶς, | τόλμησον, κ.τ.λ.*—**πολλοῖσιν οἰκτρόν**: cp. *O. T.* 1296 *οἷον καὶ συγγοῦνθ' ἑποικτίσαι*. Cicero: *Miserere! Gentes nostras flebunt miserias*.—**ὥστε παρθένος**: the schol. compares *Il.* 16. 7, where Patroclus weeps *ἠΰτε κούρη | νηπίη*.—**βέβρυχα** might seem strange in such a comparison; yet cp. 904, where *βρυχᾶτο* is said of Deianeira. The fitness of the word is more evident in 805, as in *O. T.* 1265, and *Ai.* 322, *ταῦρος ὡς βρυχώμενος*. For the perf., cp. *μέμυκα* (*μυκάομαι*), *μέμηκα* (*μηκάομαι*).

1074 ἀστένακτος: as Ajax was *ἀψόφητος ὀξέων κωκυμάτων* (*Ai.* 321).—**εἰπόμην**, not **εἶπετο**, though **τόνδ' ἄνδρα** precedes: cp. *O. C.* 6. The imperf., which was read here by a scholiast of the *Ajax* (cr. n.), is certainly preferable to **ἐσπόμην**, though the aor. would also be right, if he was viewing the past as a whole. If **ἐσπόμην** were read, **αἰὲν** would go with **ἀστένακτος**: though **ἀεί** is not necessarily incompatible with an aor.—**εἰπόμην κακοῖς**: cp.

Eur. *Phoen.* 408 πῶς δ' ἦλθες Ἄργος;... | οὐκ οἶδ'· ὁ δαίμων μ' ἐκάλεσεν πρὸς τὴν τύχην. So ἀκολουθεῖν τῷ λόγῳ (Plat. *Phaedo* 107 B), τοῖς πράγμασιν (Dem. or. 4 § 39), *i.e.*, to follow their lead.

1075 **ἐκ τοιούτου**: cp. 284 n.

1076 f. **καὶ νῦν...στῆθι..., σκέψαι δ'**. The first clause is introduced by *καί*, the second by δέ (instead of τε), as in *Ant.* 432 χἠμεῖς ἰδόντες ἐμεσθα, σὺν δέ νιν | θηρώμεθ' εὐθύς. The effect of δέ is to throw the second clause into relief by a slight rhetorical antithesis (as if *μέν* had followed *στῆθι*).

1078 **δείξω γὰρ**: the ictus on *γάρ* does not spoil the rhythm, because the chief stress falls on the verb: cp. *O. C.* 1540 χῶρον δ', ἐπείγει γάρ με τοὐκ θεοῦ παρόν. Below, in 1247, the case of οὗν is similar.—**ἐκ καλυμμάτων** = ἐκκεκαλυμμένον, since ἐκ here = ἔξω, 'outside of': cp. *Od.* 15. 272 οὕτω τοι καὶ ἐγὼν ἐκ πατρίδος (*sc.* εἰμί), 'I am an exile.' The sense is different in Aesch. *Ag.* 1178, ἐκ καλυμμάτων | ∴..δεδορκώς, where ἐκ = 'forth from.'

1079 **ἰδού**: cp. 821 ἴδ' (n.).

1082 ff. **ἔθαλψεν** is trans., με being understood, as after ἔμπρησον in *Ph.* 801.—**ἅπτης**: cp. 1104.—**δδ' αὖ** should be taken with **ἔθαλψεν**, because (1) ὅδ' fitly stands in the first clause, and (2) **διῇξε** thus gains force by its abruptness: cp. 1088 f. If a point were placed after ἀρτίως, ὅδ' would still be better than ὁ δ'. —**διῇξε**, a word used by medical writers, as Wakefield pointed out; *e.g.*, Hippocr. *Morb.* 1. 5 ὑφ' ἑωυτῶν ὀδύναι διαΐσσουσιν ἄλλοτε ἄλλῃ τοῦ σώματος.—**ἀγύμναστον**: cp. Eur. fr. 683 μῶν κρυμὸς αὐτῆς πλευρὰ γυμνάζει χολῆς;—**διαβόρος**: distinguish διάβορον (pass.) in 676. Cp. *Ph.* 7 νόσῳ...διαβόρῳ.

1085 f. **δέξαι μ'**: cp. *Ph.* 819 ὦ γαῖα, δέξαι θανάσιμόν μ' ὅπως ἔχω.

1087 f. **ἔνσεισον** suggests the force with which the brandished bolt leaves the Thunderer's hand; **ἐγκατάσκηψον**, its descent upon the victim's head.—**δαίνυται**: cp. 771.

1089 f. **ἤνθηκεν**: cp. 1000 ἄνθος (n.): *Ph.* 258 ἡ δ' ἐμὴ νόσος | ἀεὶ τέθηλε. For this rare perf., cp. Thuc. 2. 49 ἐξηνθηκός.

ὦ χέρες: cp. *Ph.* 1004 ὦ χεῖρες: *ib.* 1354 ὦ...κύκλοι.

1091 **ὑμεῖς δὲ κεῖνοι**: for δέ cp. *O. T.* 1097. This reading is not better than **ὑμεῖς ἐκεῖνοι**, but has better authority, because the δε in L was not likely to have been interpolated.—**καθέσταθ'**, not merely 'are,' but 'have come to be.' For *καθεστάναι* in this sense, see on *Ant.* 435. The form of expression is due to the emphasis on **ὑμεῖς**: '*yours* is the plight to which those

arms have come.' It is a compressed way of saying, τοιοῦτοι ὑμεῖς καθέστατε, ἐκεῖνοι δὴ (ὄντες) etc. For ἐκεῖνος referring to the past, cp. *O. C.* 1195 σὺ δ' εἰς ἐκεῖνα, μὴ τὰ νῦν, ἀποσκόπει: for its juxtaposition with ὑμεῖς, *ib.* 138 ὅδ' ἐκεῖνος ἐγώ.

1092 f. **Νεμέας**, a valley in Argolis, about three miles S. W. of Cleonae, four and a half S. E. of Phlius, and eleven N. of Argos. The lion is described by Hesiod (*Th.* 331) as κοιρανέων Τρητοῖο Νεμείης ἠδ' Ἀπέσαντος, Treton and Apesas being mountains which partly enclose the valley. It was in Τρητόν ('the caverned') that the monster had his den.

ἀλάστορα (*O. C.* 788), as Hesiod calls him πῆμ' ἀνθρώποις (*Th.* 329).—**ἄπλατον** = ἀπέλαστον, unapproachable: cp. Pind. *P.* 12. 9 ἀπλάτοις ὀφίων κεφαλαῖς.—**ἀπροσήγορον**, lit., 'not affable,'—boldly applied to the intractable beast with which men can establish no relations. The word has here much the sense of ἀπρόσοιστον: cp. *O. C.* 1277 τὸ δυσπρόσοιστον κἀπροσήγορον στόμα. Vergil's description of the Cyclops has been quoted (*Aen.* 3. 621), *Nec visu facilis nec dictu affabilis ulli*; but Polyphemus could speak.

1094 **βίᾳ κατειργάσασθε**: Heracles throttled the lion, which was invulnerable: Eur. *H. F.* 153 ὃν ἐν βρόχοις ἑλὼν | βραχίονός φησ' ἀγχόναισιν ἐξελεῖν. This was the first of his labours; and thus he won the lion-skin (Pind *I.* 5. 47).

Λερναίαν θ' ὕδραν: see 574 n. Eur. *H. F.* 419 τάν τε μυριόκρανον, | πολύφονον κύνα Λέρνας, | ὕδραν ἐξεπύρωσεν, | βέλεσί τ' ἀμφέβαλ' ἰόν. This ἄθλος—usually made the second—is closely connected with the first; it is wrought in Argolis; and it completes his equipment by giving him the poison for his arrows. In both these labours, as in others, he is the ἀλεξίκακος.

1095 f. The next two exploits are also linked. Sent by Eurystheus in quest of the κάπρος (θῆρα 1097) that haunted Mount Erymanthus in north Arcadia, Heracles passed over Pholoè, a wild upland district on the borders of Elis. Here he was entertained by the Centaur Pholos, and routed the other Centaurs who flocked to demand a share of his host's wine.

διφυᾶ: Diodorus (4. 69) applies this word to the Centaurs. Cp. Pind. *P.* 2. 47: Ixion and Nephelè begat a son Centaurus; ὃς | ἵπποισι Μαγνητίδεσσιν ἐμίγνυτ' ἐν Παλίου | σφυροῖς· ἐκ δ' ἐγένοντο στρατὸς | θαυμαστός, ἀμφοτέροις | ὁμοῖοι τοκεῦσι, τὰ ματρόθεν μὲν κάτω, τὰ δ' ὕπερθε πατρός.—**ἄμικτον**, with whom it is impossible to hold humane intercourse; Eur. *Cycl.* 429 ἄμικτον

ἄνδρα: cp. **ἀμιξία** (Thuc. 1. 3).—**ἱπποβάμονα**, usu., 'mounted on horses,' and so some take it here as = 'mounted on horses' legs'; but it is more simply explained as '*moving like* horses.'—**θηρῶν**: cp. 556.—**ὕβριστήν, ἄνομον**: intemperance and violence were essential attributes of the Centaurs (excepting Cheiron): cp. 565. Eur. *H. F.* 181 **τετρασκελές θ' ὕβρισμα, Κενταύρων γένος.**

1098 ff. Ἄιδου τρίκρανον σκύλακ': a *three-headed* Cerberus seems to have been the usual type in early Ionian art; while on Attic black-figure vases of the middle and later style he is two-headed: see Roscher, *Lex.* p. 2205. Hesiod, the first poet who names Cerberus (*Th.* 311), gives him fifty heads.

Ἐχίδνης θρέμμα, as in Hes. *Th.* 310: but in *O. C.* 1574 he is the offspring of Tartarus and Earth. In *Il.* 8. 366 ff. Athena saves Heracles when Eurystheus sends him **ἐξ ἐρέβευς ἄξοντα κύνα στυγεροῦ Ἀΐδαο**: cp. *Od.* 11. 623.—Pluto said that Heracles might take Cerberus, if he could do so without using any weapon. The hero succeeded, and having shown his living prize to the terrified Eurystheus, restored it to the nether world. (Apollod. 2. 5. 12 § 8.)

χρυσέων: in tragic dialogue **χρύσεος** usu. suffers synizesis, but there are several exceptions, such as fr. 313: fr. 439: Eur. *Ion* 1175.

The golden apples, brought from the garden of the gods, originally meant the winning of immortality. Hence this **ἄθλος** properly comes after the Cerberus, though the latter is sometimes made the last (Eur. *H. F.* 427).

δράκοντα μήλων φύλακ'. The garden was in the far west, where Atlas supports the sky, beyond the stream of the Oceanus (Hes. *Th.* 215). When Zeus espoused Hera there, a wondrous apple-tree (**μηλέα**) sprang up. This tree was committed to the care of maidens called Hesperides, daughters of Night (Hes. *Th.* 211), sweet singers; and it was guarded by a terrible dragon, coiled round the stem (Eur. *H. F.* 397, Paus. 6. 19. 8). Heracles slew this dragon with poisoned arrows (Apoll. Rh. 4. 1396 ff., where the monster is named **Λάδων**).

ἐπ' ἐσχάτοις τόποις: for **ἐπί**, cp. 356. So Hesiod *Th.* 518 **πείρασιν ἐν γαίης.** Eur. *Hipp.* 742 **Ἑσπερίδων δ' ἐπὶ μηλόσπορον ἀκτὰν ἀνύσαιμι τᾶν ἀοιδῶν, | ἵν' ὁ ποντομέδων πορφυρέας λίμνας | ναύταις οὐκέθ' ὁδὸν νέμει.** The garden was sometimes placed among the Hyperboreans as by Apollod. 2. 5. 11, and prob. by Aeschylus in the **Προμηθεὺς Λυόμενος**, Strabo 4, p. 183: sometimes in Libya, or in Spain.

1101 **μόχθων**, a general word, including both the tasks done for Eurystheus (the *ἆθλοι* proper),—such as the five just enumerated,—and other enterprises, such as the warfare against Laomedon and the Giants (1058). In the temple of Athena **χαλκίοικος** at Sparta Pausanias saw *πολλὰ μὲν τῶν ἄθλων Ἡρακλέους, πολλὰ δὲ καὶ ὧν ἐθελοντὴς κατώρθωσε* (3. 17. 2).—**ἐγευσάμην**: schol. *ἐπειράθην*. Cp. *Ant.* 1005 *ἐμπύρων ἐγευόμην*. Eur. *H. F.* 1353 *καὶ γὰρ πόνων δὴ μυρίων ἐγευσάμην*.

1102 **χερῶν**, valour (488); for the gen., cp. Andoc. or. 1 § 147 *τροπαῖα τῶν πολεμίων...ἀπέδειξαν*. Cicero well renders, *Nec quisquam e nostris spolia cepit laudibus*.

1103 f. **ἄναρθρος**, like *ἐκνενευρισμένος*, since his whole frame has been unhinged and unnerved; so Eur. *Or.* 227 *ὅταν μ' ἀνῇ νόσος | μανίας, ἄναρθρός εἰμι κἀσθενῶ μέλη*.—**κατερρακωμένος**: cp. Aesch. *P. V.* 1023 (the eagle rending the flesh of Prometheus) *διαρταμήσει σώματος μέγα ῥάκος*: Lycophron 1113 *καὶ πᾶν λακίζουσ' ἐν φοναῖς ψυχρὸν δέμας*.—**τυφλῆς**, *caeca*, unseen: fr. 533 *τὸ δ' ἐς αὔριον ἀεὶ | τυφλὸν ἕρπει*. Cp. Eur. *Med.* 1200 (the fatal robe consuming Glaucè's flesh) *σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ | γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον*.

1105 f. **ἀρίστης**, since Alcmena, daughter of Electryon and Anaxo, belonged on both sides to the Perseidae, and so traced her descent from Zeus himself.—**ὠνομασμένος**: it is not necessary to supply *γόνος* from 1106: cp. fr. 84 *καταρκεῖ τοῦδε κεκλῆσθαι πατρός*.—**αὐδηθεὶς**: cp. 736: *Ph.* 240 *αὐδῶμαι δὲ παῖς | Ἀχιλλέως*.

1107 **τὸ μηδὲν ὤ**: cp. *Ai.* 1275 *ἤδη τὸ μηδὲν ὄντας*: *Ant.* 234.

1108 **κἂν μηδὲν ἕρπω**: the adv. is emphatic; cp. 773: *El.* 1014 *σθένουσα μηδέν*. Powerless as he is to seek her out, he is still able to execute his vengeance if she be brought to him.

1109 ff. **χειρώσομαι**: 279 n.—**κἀκ τῶνδε**: Eur. *Med.* 458 *ὅμως δὲ κἀκ τῶνδ' οὐκ ἀπειρηκὼς φίλοις | ἥκω*: also *ὡς ἐκ τῶνδε* (*Ai.* 537, etc.).—**ἵν' ἐκδιδαχθῇ...ἀγγέλλειν**, with grim irony: see on *O. C.* 1377.—**κακούς γε** is far better than Cobet's **κακούργους**, which, indeed, would mar the point. The **γε** is very expressive: it means, 'when *guilt* is to be chastised, I am strong even in weakness,—even unto death.'—**θανὼν**, since he thinks of his life as already closed: cp. 1137 *κτείνασα*.

1112 f. **ὦ πλῆμον Ἑλλάς**: cp. Eur. *H. F.* 877 *μέλεος Ἑλλάς, ἃ τὸν εὐεργέταν | ἀποβαλεῖς*: and *ib.* 135.—**σφαλήσεται**, not *σφαλήσει*, since *ὦ πλῆμον Ἑλλάς* is rather an exclamation than an address.—The poet may have preferred this verb to the more

natural στερήσεται as more forcibly expressing a disaster (cp. 297, 719). Elsewhere the genitive after σφάλλομαι always denotes, not a person, but a thing (δόξης, τύχης, χρημάτων, etc.).

1114 ff. παρέσχες followed by παρασχὼν is somewhat inelegant, but it should not too hastily be pronounced spurious: cp. 967 (βάσιν, after βάσις): *Ph.* 1219 (στείχων followed in the next v. by στείχοντα).—νοσῶν ὅμως: cp. *O. C.* 666.—δίκαια: 409.

1117 δός μοι σεαυτόν, give thyself to me, *i.e.*, listen to what I would say, μὴ τοσοῦτον δύσοργος (ὢν) ὡς δάκνει θυμῷ, without being wrathful in the degree to which thou art (now) stung by passion; *i.e.*, in a less wrathful mood than that to which thy present anger excites thee. δύσοργος agrees with the subject to δός, rather than with σεαυτόν, since δός μοι σεαυτόν (*Ph.* 84) is equivalent to πιθοῦ μοι. θυμῷ is best taken with δάκνει only, though it might go with δύσοργος also. For δάκνει, cp. 254.

1118 f. οὐ γὰρ ἂν γνοίης: the suppressed protasis is εἰ μὴ δοίης: cp. *O. C.* 98.—ἐν οἷς χαίρειν προθυμεῖ, in what a situation, under what circumstances, you desire a triumph,—the intended victim being already dead. ἐν οἷς is used as in 1122: for οἷς, instead of ὅτοις, in the indirect question, cp. *O. C.* 1171. There is no class. example of χαίρειν ἔν τινι as = 'to rejoice *in* a thing,' the regular constr. being χαίρειν τινί or ἐπί τινι: in Aesch. *Eum.* 996, χαίρετ' ἐν αἰσιμίαισι πλούτου, ἐν = 'amidst.' τρυφᾶν ἔν τινι occurs, but is not exactly similar.—κἀν ὅτοις ἀλγεῖς μάτην, and under what circumstances you are bitter without cause,—*i.e.*, against one who is really innocent.

1121 ποικίλλεις, of riddling speech, as in 412 τί ποτε ποικίλας ἔχεις; He does not understand the allusions in χαίρειν and ἀλγεῖς.—πάλαι expresses impatience: cp. *Ph.* 589.

1122 f. τῆς μητρὸς...φράσων κ.τ.λ.: *Ph.* 439 ἀναξίου μὲν φωτὸς ἐξερήσομαι, | ...τί νῦν κυρεῖ.—νῦν ἐστιν: some edd. give νῦν ἔστιν: but the verb is here merely the copula, not substantive ('exists').—οἷς θ' ἥμαρτεν: ἐν is carried on from the first οἷς to the second, as in 423 to πολλοῖσιν from ποίοις ἐν ἀνθρώποισιν.

1124 καὶ παρεμνήσω: καί gives an indignant emphasis to the verb,—'hast thou *indeed*...?' cp. *Ant.* 726 οἱ τηλικοίδε καὶ διδαξόμεσθα δὴ | φρονεῖν...; It could also mean, 'even,' 'so much as'; but this would be hardly so forcible.—For γὰρ in an angry question, cp. *O. C.* 863.—παρεμνήσω, of *incidental* mention; Her. 7. 96 τῶν ἐγώ, οὐ γὰρ ἀναγκαίῃ ἐξέργομαι ἐς ἱστορίης λόγον, οὐ παραμέμνημαι.

1125 **πατροφόντου**, fem., as the poets use *σωτήρ* (*O. T.* 81), *φονεύς* (Eur. *I. T.* 586), *χιλιοναύτης* (*ib.* 141), *Ἕλλην* (*Heracl.* 130), etc. The word ought to mean, 'slayer of her own father'; but here its reference is decided by the subject of the principal verb, as in *Od.* 1. 299 (*ἔκτανε πατροφονῆα*).

ὡς κλύειν ἐμέ, the last person who ought to hear it. The emphasis on the pron. is, however, very slight; cp. 1220: *O. T.* 1045 *ὥστ' ἰδεῖν ἐμέ*: *Ph.* 299.

1126 **ἔχει γὰρ οὕτως**, *sc.* *ἐκείνη*. This suits the context better than to make *ἔχει* impersonal ('the case stands thus').

1127 **οὐ δῆτα** (*σιγᾶν πρέπει*), **τοῖς γε πρόσθεν ἡμαρτ.**, by reason of them, in view of them: for the caus. dat., cp. Thuc. 3. 98 *τοῖς πεπραγμένοις φοβούμενος τοὺς Ἀθηναίους*.

1128 **ἀλλ' οὐδὲ μὲν δὴ ἐρεῖς** (*ὅτι σιγᾶν πρέπει*) **τοῖς γ' ἐφ' ἡμέραν**, by reason of this day's deeds. Heracles has said, bitterly, 'Silence is indeed unfitting, in view of her crimes.' Hyllus replies, 'It is so also in view of her deeds to-day,—as you will admit, when you know all.' His father must learn that she has died, and that she was innocent.—**ἀλλ' οὐδὲ μὲν δή**, rejecting an alternative, as in *Ai.* 877. (Cp. *ἀλλὰ μὲν δή* in 627.)—**τοῖς...ἐφ' ἡμέραν** = *τοῖς σήμερον πεπραγμένοις*. The sense of *ἐφ' ἡμέραν* is usu. '*for* the day,' as in Her. 1. 32 *τοῦ ἐπ' ἡμέρην ἔχοντος*: Eur. *El.* 429 *τῆς ἐφ' ἡμέραν βορᾶς*. Here the phrase is perhaps tinged with a sad irony,—'this day's portion of evil.' Cp. *O. C.* 1079, where *κατ' ἄμαρ* = 'to-day,' though *ib.* 682 *κατ' ἦμαρ* means, as usual, 'daily.'

1129 **κακὸς**, by defending her; he is a true son of Heracles (1064 ff.) only if he abhors his mother.

1130 **λέγω**: cp. *Ph.* 591, *Ant.* 245.—**ἀρτίως νεοσφαγής**: the same phrase occurs in *Ai.* 898: cp. *Ant.* 1283 (*τέθνηκε...*) *ἄρτι νεοτόμοισι πλήγμασιν*.

1131 **ἐθέσπισας**, as having announced what no human wit could have foreseen,—since Deianeira, as Heracles supposes, is happy and triumphant. So Theseus says to Oedipus (*O. C.* 1516), *πολλὰ γάρ σε θεσπίζονθ' ὁρῶ | κοὐ ψευδόφημα.*—**τέρας** implies incredulity.—**διὰ κακῶν**, 'in ill-omened words,' not because she has died, but because his vengeance has been baffled (1133). Schol.: *ἄπιστον γὰρ διὰ δυσφήμων ὥσπερ ἐμαντεύσω.*

1132 **οὐδενὸς πρὸς ἑκτόπου**: *i.e.*, by no one coming, from without, into the place where she was: hence, 'by no *external* hand.' Hyllus knew that she had been alone in the *θάλαμος*

when she did the deed (927—931). We need not suppose, then, that ἔκτοπος means *merely* ἄλλος (which it could not do); nor, again, that it means 'foreign to Trachis.' These two explanations, which miss the mark on each side, have been fused in L's gloss, ὑπὸ ἄλλου ξένου.

1133 The emphasis on ἐξ ἐμῆς χερός excuses the form of expression, (τέθνηκε) πρὶν θανεῖν. Cp. *Ai.* 110, where the stress on νῶτα φοινιχθεὶς similarly excuses θάνῃ (after θανεῖν in 106).

1135 δεινοῦ, ironical, as in *Ai.* 1127 δεινόν γ' εἶπας: *Ph.* 1225.—κατῆρξας: cp. Plat. *Prot.* 351 E κατάρχεις τοῦ λόγου.—τῦ: cp. 553 f.

1136 ἅπαν τὸ χρῆμ', 'this is the sum of the matter.' For this use of τὸ χρῆμα, as meaning 'the state of the case,' like τὸ πρᾶγμα in *Ph.* 789, cp. Ar. *Vesp.* 799 ὅρα τὸ χρῆμα· τὰ λόγι' ὡς περαίνεται. The phrase is best taken as a nom., with τόδε ἐστίν understood: cp. *O. T.* 1234 f.: Eur. fr. 255 ἁπλοῦς ὁ μῦθος, μὴ λέγ' εὖ. It might, however, be an acc. in appos. with the sentence.—μωμένη: cp. *O. C.* 836.

1137 κτείνασα: cp. 1111 θανὼν: *Ai.* 1126 δίκαια γὰρ τόνδ' εὐτυχεῖν κτείναντά με;

1138 f. γὰρ justifies χρηστὰ μωμένη.—στέργημα occurs only here. Its formation from στέργ-ω is anomalous, since the word ought to be στέργμα: but the same may be said of στέργηθρον (instead of στέρκτρον): and θέλγητρον was in use along with θέλκτρον. As to *sense*, στέργηθρον, like φίλτρον, is 'an instrument for producing love'; while στέργημα, like φίλημα, ought to denote an effect. But here, again, we must allow for the freedom of poetical diction. The analogy of κήλημα, 'a spell' (Eur. *Tro.* 893), by the side of κήληθρον (Bekker *Anecd.* p. 46. 25), is not a strict one, since κήλημα is properly, 'an effect of charming'; still, such an analogy may have influenced a poet who found στέργημα more convenient than στέργηθρον.—σέθεν, objective gen. with στέργημα.

δοκοῦσα, imperf. partic. (*Ant.* 166 n.), = ὅτε ἐδόκει. The position of the clause, ὡς προσεῖδε τοὺς ἔνδον γάμους, which would properly precede ἀπήμπλακε, is made possible by the strong emphasis on στέργημα...δοκοῦσα προσβαλεῖν: 'It was a love-charm that she thought to apply (though she failed), when she saw,' etc. The leading idea of the sentence is here expressed by the participial clause (592 n.).

τοὺς ἔνδον γάμους: cp. 843 νέων...γάμων, and 460 (n. on

ἔγημε). 'The new union (= the new paramour) in the house there,'—a way of indicating Iolè, whom he abhors (1233), without naming her. Cp. the euphemistic τῆς...κατ' οἴκους in *O. T.* 1447.—The new turn given to the thoughts of Heracles by vv. 1141 f. averts them wholly from Deianeira; and he speaks no word of pardon.

1140 **καὶ** gives a scornful tone to the question: cp. *O. C.* 263.—**τοσοῦτος**, so potent: Plat. *Symp.* 177 c τοσοῦτος θεός.

1142 **ἐκμῆναι**: cp. Ar. *Eccl.* 965 Κύπρι, τί μ' ἐκμαίνεις ἐπὶ ταύτῃ;

1143 **ἰοὺ ἰού**, as in *O. T.* 1071 (Iocasta), 1182 (Oedipus).—**δύστηνος**: for the nom., cp. 986.

οἴχομαι. From the beginning of his torments, Heracles has felt that they could end only in death (cp. 802: 1001: 1111). Why, then, should he now speak as if he realised his state for the first time? The answer seems to be that, though the ultimate prospect is unchanged, his doom acquires a new terror in the light of its supernatural source. Hitherto he has believed himself the victim of human malice: it might leave no hope, but still it fixed no term. Now he knows that he is in the grip of ἀνάγκη: his moments are numbered. Henceforth he thinks only of the end.

1144 ff. **φέγγος οὐκέτ' ἔστι μοι**: cp. Theocr. 1. 102 ἤδη γὰρ φράσδῃ πάνθ' ἅλιον ἄμμι δεδυκεῖν.—**ξυμφορᾶς ἵν' ἔσταμεν**: cp. 375: *O. T.* 1442 ἵν' ἔσταμεν | χρείας.—**τῷ', ὦ τέκνον**: for the pause, and the absence of caesura, cp. 27 n.

1147 ff. **κἄλει...κἄλει δὲ**: cp. *Ant.* 806.—**ὁμαιμόνων**, brethren (*O. C.* 330): Hyllus was the eldest of the family (56).—**Ἀλκμήνην**: 1105 n.—**μάτην**, since Zeus had been cruel to her son. Cp. Eur. *H. F.* 339 (quoted by Wakefield), where her mortal husband, Amphitryon, says, with the same meaning, ὦ Ζεῦ, μάτην ἄρ' ὁμόγαμόν σ' ἐκτησάμην.

τελευταίαν...φήμην...θεσφάτων, my last (dying) utterance of them. Cp. *O. T.* 723 φῆμαι μαντικαί: *id.* 86 τοῦ θεοῦ φήμην φέρων. **ἐμοῦ** with **πύθησθε**: cp. *O. T.* 333 οὐ γὰρ ἂν πύθοιό μου. The schol. wrongly took ἐμοῦ with τελ. φήμην, as = τὴν περὶ τῆς τελευτῆς μου φήμην.

The oracles can be only the two which are told to Hyllus (1159—1171). If there had been others, they also must have been confided to him, as representing the absent kinsfolk. Heracles wishes to gather his family around him at a

solemn farewell,—to convince them, by the *θέσφατα*, that he is in the hand of Zeus,—and, with that sanction, to lay his last commands upon them all.

1151 ff. ἀλλ'...ἀλλ': cp. *Ph.* 524.—**οὔτε** is followed by **δὲ** (1153), as in Eur. *Suppl.* 223 ff., Xen. *An.* 6. 3. 16 (= 6. 1. 16 of some edd.), Plat. *Rep.* 389 A, etc. Cp. 143 n.—**ἐπακτίᾳ Τίρυνθι**: see on 270.

συμβέβηκεν, impers., it has come to pass: the subject to **ἔχειν** (*αὐτήν*) can easily be supplied, and the whole phrase = *τυγχάνει ἕδραν ἔχουσα*.—For **ὥστε**, cp. Arist. *Pol.* 2. 2. 5 *καὶ συμβαίνει δὴ τὸν τρόπον τοῦτον ὥστε πάντας ἄρχειν*.—Not, 'she has come to terms (with Eurystheus), so that she should dwell,' etc.

Sophocles glances here at parts of the story which do not come within the scope of the play. Alcmena, daughter of Electryon king of Mycenae, had been betrothed to her first cousin, Amphitryon, son of Alcaeus king of Tiryns. Amphitryon accidentally killed his uncle, Electryon, and then fled from Tiryns to Thebes with his betrothed. At Thebes Alcmena bore Heracles to Zeus. Heracles afterwards went to Argolis and served Eurystheus,—with the hope that his toils would purchase a return to Tiryns for the exiled Amphitryon and Alcmena (Eur. *H. F.* 19). When these toils were over, Heracles dwelt in freedom at Tiryns with his family, including Alcmena,—Amphitryon being dead (Diod. 4. 33). He afterwards slew Iphitus, and then sought a refuge for his household at Trachis (39). But, in the course of the fifteen months since he departed for Lydia, Alcmena had returned to Tiryns, (Eurystheus having no cause to fear the aged widow,)—and had taken some of her grandchildren with her, in order to lighten the burden on the hospitality of Ceÿx.—**ξυλλαβοῦσ'**, here simply = *λαβοῦσα μεθ' ἑαυτῆς*: cp. *O. T.* 971.

1154 τὸ Θήβης ἄστυ. Thebes, the birthplace of Heracles (116), and his early home (510), was a place where some of his children might well find friends.—**ἄν...μάθοις**: *sc.* *εἰ πύθοιο*: since he has been so long abroad.

1155 f. ὅσοι πάρεσμεν. The plural includes those who had accompanied Heracles from Euboea: cp. 1194 *ξὺν οἷς χρῄζεις φίλων*. We are not obliged to suppose that any *son* besides Hyllus was at home; though verses 54 f. implied that.—**ἐξυπηρετήσομεν**: cp. *O. T.* 217.

1157 f. σὺ δ' οὖν ἄκουε: there is no emphasis on *σύ* (as if it

referred to the absence of the others): rather the sense is, 'Well, then (since you are ready to help), hear the task.' For this use of δ' οὖν, cp. *O. T.* 669.—τοὔργον = ὅ τι δραστέον ἐστίν: cp. *Ph.* 26 τοὔργον οὐ μακρὰν λέγεις.—ἐξήκεις, you have reached a point, a situation: cp. *O. T.* 1515 ἄλις ἵν' ἐξήκεις δακρύων: *ib.* 1158 εἰς τόδ' ἥξεις.—ἐμὸς without παῖς: cp. 1205: *Ai.* 547 εἴπερ δικαίως ἔστ' ἐμὸς τὰ πατρόθεν. The stress falls on the participial clause (592 n.).

1159 γὰρ is merely prefatory.—πρόφαντον ἐκ πατρὸς: this oracle, given by Zeus at an unspecified time and place, is not mentioned elsewhere in the play. Nor is it noticed by any other writer. Sophocles may, however, have found it in some earlier treatment of the fable.

1160 τῶν ἐμπνεόντων, Erfurdt's correction of πρὸς τῶν πνεόντων, is the most probable. ἐμπνεῖν as = ζῆν (*Ph.* 883) is frequent, while πνεῖν has that sense only in the Homeric πνείει τε καὶ ἔρπει (*Il.* 17. 447, *Od.* 18. 131). ὕπο might, no doubt, have arisen from πο[τέ], but is presumably genuine: it closes a verse in 1077, *O. T.* 949, *Ph.* 334, 583, *El.* 553: and it is associated with θνῄσκω in *O. T.* 1246, *Ph.* 334, *El.* 444.

1161 ἀλλ' ὅστις: for the ellipse of the antecedent (ἐκείνου), cp. *Ai.* 1050 δοκοῦντ' ἐμοί, δοκοῦντα δ' ὃς κραίνει στρατοῦ. Eur. *Ion* 560 ἦ θίγω δῆθ' οἵ μ' ἔφυσαν;—Ἅιδου...οἰκήτωρ: 282.—ὅστις...πέλοι: if we suppose that Nessus was alive when Zeus spoke, then this is oblique for ὅστις ἂν πέλῃ, as *O. T.* 714 (in a prophecy) ὅστις γένοιτ' for ὅστις ἂν γένηται. But if Nessus was then dead, it is oblique for ὅστις πέλει.

1162 f. θὴρ (556) is in appos. with Κένταυρος.—ζῶντά μ' ἔκτεινεν θανών: as the dead Hector brought death on Ajax (*Ai.* 1027). For other examples of this favourite antithesis, cp. *O. T.* 1453: *Ant.* 871: *Ai.* 901.

1164 τούτοισι κ.τ.λ. The μαντεῖα καινὰ denote the oracle given at Dodona twelve years before this time, saying that at the end of the twelfth year Heracles should have rest. This is the oracle to which allusion was made in 44, 164 ff., 824 ff. The other and earlier oracle (1159 ff.) had predicted the *agency:* this Dodonaean oracle, 'recent' in a relative sense, predicted the *time.* The two oracles 'agree,' because each verifies the other. The thing has come to pass by the right agency at the right time.

συμβαίνοντ' ἴσα, 'coming out in agreement with them,'—yielding the same result,—viz., that *this* is the predicted end.

For *συμβαίνειν*, cp. 173 n. The idea is emphatically repeated in **τοῖς πάλαι ξυνήγορα**, 'pleading on the side of the older oracle,'—upholding its truth. Cp. 814 *ξυνηγορεῖς*.

1166 ff. ἃ τῶν ὀρείων κ.τ.λ. The **Σελλῶν ἄλσος** is the sacred precinct at Dodona, including the temple of Zeus, with its temenos.

The name Σελλοί, or Ἕλλοι (akin to Ἕλλην, Ἑλλάς), denoted a prehistoric tribe, dwelling at and around Dodona. The priests of Zeus, furnished by this tribe, are said to have been called *τόμουροι*, from Mount Tomāros (*Orphic Argon.* 268 *Τομαρίας ἔκλυε φηγός*), which towers above Dodona on w.s.w. In early times these priests were the direct interpreters of the oracle; hence the Σελλοί are called *ὑποφῆται* in *Il.* 16. 235. Afterwards, when the cult of Dionè was associated with that of Zeus, the office of interpretation was transferred to the priestesses called Peleiades (172: Strabo 7. 329). Here, as in 171 f., the poet says that the oak *gave* the oracle; but he does not here mention the expositors. He mentions the Σελλοί only to define the ἄλσος.

ὀρείων refers to the site of Dodona in a valley, more than 1600 feet above sea-level, surrounded by hills.

χαμαικοιτῶν, a trait of barbarism, surviving as a mark of sanctity. According to Philostratus (*Imag.* 2. 33), the Selli were 'men of a rude life' (*αὐτοσχέδιοί τινες*), who held that their austerities were pleasing to Zeus. Cp. *Il.* 16. 235 *ἀνιπτόποδες χαμαιεῦναι*: Eur. fr. 355 *ἐν ἀστρώτῳ πέδῳ | εὕδουσι, πηγαῖς δ' οὐχ ὑγραίνουσιν πόδας*. Callimachus *Del.* 284 calls them Πελασγοὶ...γηλεχέες.

εἰσεγραψάμην, *i.e.*, wrote for his own use in the δέλτος (157). Cp. Her. 8. 135, where Greeks accompany the Carian Mŷs on his visit to the oracle of Apollo at Ptôon, *ὡς ἀπογραψομένους τὰ θεσπιεῖν ἔμελλε*: then Mŷs snatches the δέλτος from them, and makes an abstract for himself (*συγγραψάμενον*). Ar. *Av.* 982 (*χρησμὸς*) *ὃν ἐγὼ παρὰ τἀπόλλωνος ἐξεγραψάμην*. At Dodona, in later times at least, the inquirer gave his question in writing to the Peleiades, and received a written answer: many of the leaden plates thus used have been found.

1169 χρόνῳ τῷ ζῶντι: the past can be described as dead (*Ai.* 141 *τῆς νῦν φθιμένης νυκτός*); the future, as unborn (*O. C.* 618 *χρόνος τεκνοῦται...ἡμέρας*); the present is here called *ζῶν*, not merely in the sense of *παρών*, but with the thought that this is the moment for the oracle to become operative.

1170 f. **ἐφεστώτων**, 'imposed' as a doom: cp. *Il.* 12. 326 κῆρες ἐφεστᾶσιν θανάτοιο.—**τελεῖσθαι**, fut., with pass. sense, as in *Od.* 23. 284, etc.

1172 **τὸ δ'** refers to **λύσιν τελεῖσθαι**: 'but *that* (the promised release) was, it seems, only my death.' Cp. Plat. *Rep.* 357 A ἐγὼ μὲν οὖν...ᾠμην λόγου ἀπηλλάχθαι· τὸ δ' ἦν ἄρα, ὡς ἔοικε, προοίμιον.—**θανεῖν**: for the simple aor. inf., though the ref. is to the future, cp. *Ph.* 503 παθεῖν.

1174 **συμβαίνει**, are coming true: cp. 173 n.

1176 f. **ἐπιμεῖναι...ὀξῦναι**, to wait on, (so as) to sharpen. Cp. *Ai.* 584 γλῶσσά σου τεθηγμένη. For the aor. inf. of ἐπιμένω, cp. *Od.* 11. 350 τλήτω... | ...ἐπιμεῖναι ἐς αὔριον. The delay is viewed as a whole, not as a process.—Others, less well, make **στόμα** the subject to **ὀξῦναι**: 'Do not wait for my words to goad thee.'—**αὐτὸν**, of thine own accord.

1178 **ξυνρόντα** is illustrated by the words **αὐτὸν εἰκαθόντα**. He is not to wait until this law has been brought home to his mind by a rebuke. He is to 'find it out' in the light of his own reason. **εὑρίσκειν** often expresses the result of reflection. *O. T.* 441 τοιαῦτ' ὀνείδιζ' οἷς ἔμ' εὑρήσεις μέγαν (*i.e.*, when you look deeper). Her. 7. 194 λογιζόμενος ὁ Δαρεῖος εὕρε οἱ πλέω ἀγαθὰ τῶν ἁμαρτημάτων πεποιημένα: id. 1. 125 φροντίζων δὲ εὑρισκέ τε (*v. l.* εὑρίσκεται) ταῦτα καιριώτατα εἶναι, καὶ ἐποίεε δὴ ταῦτα.

1179 f. **ἀλλ', ὦ πάτερ**: ἀλλὰ here prefaces assent, as *Ph.* 48, 524.—**ταρβῶ μὲν κ.τ.λ.** The sense is: 'I am alarmed, indeed, at the issue to which you have brought me,—a choice between disobedience, and a blind promise; but I will obey.' **λόγου στάσιν τοιάνδε**, 'such a *situation* in our converse': **ἐπελθών**, 'having advanced,' *i.e.*, having been drawn on to it, by the progress of the dialogue. It may be noted that the sing. **λόγου** suits this sense of στάσις: if the meaning had been, '*strife* of words' (the στάσις γλώσσης of *O. T.* 634), we should have expected rather the plur. λόγων, as in Eur. *Ph.* 1460 εἰς ἔριν λόγων. For this general sense of στάσις, *status*, cp. Plat. *Phaedr.* p. 253 D ὃ...ἐν τῇ καλλίονι στάσει ὤν.

1181 **ἔμβαλλε**: cp. *Ph.* 813 ἔμβαλλε χειρὸς πίστιν.

1182 **ὡς πρός τι**: ὡς = 'in your intention': cp. *O. T.* 1174 ὡς πρὸς τί χρείας; *Ph.* 58 πλεῖς δ' ὡς πρὸς οἶκον.—**ἐπιστρέφεις**: the primary notion is that of *turning* some constraining force *upon* a person,—bringing it to bear on him: so, 'press,' 'urge,' upon him: schol. ἐπάγεις μοι. It is a stronger equiv. for ἐπισκήπτεις.

1183 **οὐ θᾶσσον κ.τ.λ.**: *Ai.* 75 *οὔ σἰγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ;* Eur. *Bacch.* 343 *οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰών,* | *μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί; ib.* 792 *οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγὼν* | *σώσει τόδ';* For *οὐ μὴ* with fut. ind., cp. 978.—**οἵσεις**, *sc.* **χεῖρα δεξιάν**: but the choice of the verb may have been influenced by *πίστιν.*

1185 **ὄμνυ...κάρα**: so *ὀμνύναι θεούς,* **Στυγὸς ὕδωρ** (*Il.* 14. 271), *πέδον* (Eur. *Med.* 746), etc.

1186 f. **ἐξειρήσεται**; This is clearly the right punctuation; for Hyllus is most anxious to know *what* will be asked of him. Heracles evades the question by replying, *τὸ λεχθὲν ἔργον,—i.e.,* *ὃ ἂν λεχθῇ*: just as in *Ai.* 528, *ἐὰν μόνον τὸ ταχθὲν εὖ τολμᾷ τελεῖν,* the partic. = *ὃ ἂν ταχθῇ.*—With a full stop at *ἐξειρήσεται,* the sense would be merely, 'and this promise shall be given.'

1188 **ἐπώμοτον** (427) here = *ὅρκιον* (schol.), *τὸν ὅρκον ἐγγυητήν* (Suid. *s. v.*). Cp. *Ph.* 1324 *Ζῆνα δ' ὅρκιον καλῶ.*

1189 **ἐκτὸς ἔλθοις**, *sc.* *τοῦ ὅρκου*; cp. Plat. *Symp.* 183 B *ἐκβάντι τὸν ὅρκον.*—**πημονὰς εὔχου λαβεῖν**: the usual sanction of a solemn oath; cp. Lys. or. 12 § 10 *ὤμοσεν ἐξώλειαν ἑαυτῷ καὶ τοῖς παισὶν ἐπαρώμενος, λαβὼν τὸ τάλαντόν με σώσειν.*

1190 **οὐ μὴ λάβω**: for the pause cp. 1146.

1191 **τὸν Οἴτης Ζηνὸς...πάγον**; cp. *Ph.* 489 *τὰ Χαλκώδοντος Εὐβοίας σταθμά.*

The place traditionally known as the 'Pyre' was probably somewhere near 'the proper summit of Oeta' (Leake, *Northern Greece*, vol. II. pp. 19 f.), now Mount Patriótiko, about eight miles W.N.W. of Trachis. A *Pyra* is marked in Kiepert's *Atlas von Hellas* (ed. 1872, map 5), where the greatest height of Oeta is given as 2152 mètres, or about 7055 ft. It is mentioned by Theophr. *Hist. Plant.* 9. 10. 2 (*τῆς Οἴτης ἀμφὶ τὴν Πυράν*): cp. Liv. 36. 30, and *Ph.* 1432.

1192 **θυτήρ** (613), slightly emphasised by **γε**, implies that he is familiar with the place.—**σταθεὶς**: cp. 608.

1193 **ἐνταῦθα** properly refers to *ἐμβαλεῖν* (1197), but, since the inf. is so long delayed, is more conveniently taken with **ἐξάραντα**, in the sense of *ἐνταυθοῖ*: cp. *El.* 380 *ἐνταῦθα πέμψειν.* For the sense of *ἐξάραντα*, cp. 799 *ἄρον ἔξω.*

1194 **καὶ** can be prefixed to **ξὺν οἷς**, **κ.τ.λ.**, since **αὐτόχειρα** implies *ταῖς σεαυτοῦ χερσί.*

1195 ff. The pyre is to be built with (1) *oak*, sacred to Zeus (1168); and (2) the *wild olive*, which Heracles himself had

brought to Greece: Paus. 5. 7. 7 κομισθῆναι δὲ ἐκ τῆς Ὑπερβορέων γῆς τὸν κότινόν φασιν ὑπὸ τοῦ Ἡρακλέους ἐς Ἕλληνας. Pindar, in treating that legend, uses the generic word, ἐλαία, *O.* 3. 13. Pliny *H. N.* 16. 89 *Olympiae oleaster, ex quo primus Hercules coronatus est:* where he also mentions that, near Heracleia in Pontus, were *quercus duae ab Hercule satae.*

κείραντα, like *Il.* 24. 450 δοῦρ' ἐλάτης κέρσαντες. In Attic prose, κείρειν, 'to shear,' is said only of cutting off hair, or devastating land. The prose word here would be κόψαντα.—ἐκτεμόνθ', cutting it from the stump, close to the ground: *Il.* 12. 148 ἄγνυτον ὕλην, | πρυμνὴν ἐκτάμνοντες ('at the root'). In Lys. or. 7 § 19 ἐξέτεμνον τὰ πρέμνα refers to cutting the roots of an olive out of the ground.—ἄγριον ἔλαιον: the κότινος was also called ἄγριος ἔλαιος (Pind. fr. 21), ἀγριέλαιος, or ἀγριελαία. The epithet ἄρσενα expresses its sturdy vigour. Acc. to Theophrastus (*Hist. Plant.* 4. 13) the κότινος lives longer than the ἐλαία. Ovid says, *Ure mares oleas* (*Fast.* 4. 741).—πολλὸν = πολύν, as *Ant.* 86 πολλὸν = πολύ: the only instances of this Ionic form in tragedy.—σῶμα τοὐμὸν is repeated, the sentence having become so long: cp. νιν in 289, after ἐκεῖνον.

1198 f. πευκίνης: cp. 766 πιείρας δρυός (n.).—πρῆσαι, made emphatic by place and pause: cp. *Ant.* 72 θάψω.—γόου... δάκρυ, the tear that belongs to, accompanies, lamentation; as δάκρυα and γόοι are so often associated (Eur. *Or.* 320, *I. T.* 860, etc.). (Not, 'a mournful tear,' as opp. to δάκρυ χαρᾶς.)—εἰσίτω, abs., 'come in,' 'find a place' there: cp. Plat. *Phaedr.* p. 270 A τὸ γὰρ ὑψηλόνουν τοῦτο...ἔοικεν ἐντεῦθέν ποθεν εἰσιέναι. We ought not to supply σε, as if the sense were, 'come into thy thoughts' (*Phaedo* p. 58 E οὔτε...με...ἔλεος εἰσήει).

The ordinary ἐκφορά was attended by wailing; but these obsequies, like those of the priests in Plat. *Legg.* 947 B, were to be χωρὶς θρήνων καὶ ὀδυρμῶν. Cp. Manoah's words in *Samson Agonistes* (1708), 'Come, come; no time for lamentation now.'

1200 ff. ἀστένακτος: cp. 1074.—εἴπερ εἶ κ.τ.λ.: cp. 1158.

μενῶ σ' ἐγὼ κ.τ.λ., 'I will await thee with my curse'; *i.e.*, 'my curse will be in store for thee,' attending on thee thenceforth. Cp. 1240 θεῶν ἀρὰ | μενεῖ σ'. So *Ant.* 1075 λοχῶσιν...Ἐρινύες.—ἀραῖος, here, '*bringing* a curse': cp. Eur. *I. T.* 778 ἦ σοῖς ἀραία δώμασιν γενήσομαι.—εἰσαεί, because the power of the Erinyes over a mortal did not end with his life: it was their part, ὁμαρτεῖν, ὅφρ' ἂν | γᾶν ὑπέλθῃ· θανὼν δ' οὐκ ἄγαν ἐλεύθερος. (Aesch. *Eum.* 340.)—βαρύς, as in *O. T.* 546 δυσμενῆ τε καὶ βαρύν.

1203 The hiatus **τί εἶπας** is supported by the MSS. here, but appears as uncongenial to the poet's style as in *Ph.* 917, *οἴμοι, τί εἶπας;* Here, as there, **τί μ' εἶπας** seems inadmissible. It could mean only, 'What hast thou said of me?'—and we can hardly justify this as meaning, 'hast thou said that, if I refuse, I shall be no true son?' The alternative is to insert **δ'**: cp. *O. C.* 332 *τέκνον, τί δ' ἦλθες;*

1204 f. ὁποῖα δραστέ' ἐστίν, *sc.* **εἶπον.** The reply passes over **εἴργασαι,** and refers to **εἶπας**: cp. 423, where *πολλοῖσιν ἀστῶν* answers the earlier of two queries.—**εἰ δὲ μή,** *sc.* **δράσεις.**—**γενοῦ,** 'become', as if by adoption (**εἰσποίησις**) into another family. Cp. Lys. or. 13 § 91 *τόν τε γόνῳ πατέρα...τόν τε ποιητὸν πατέρα.* So Oedipus to Polyneices, *O. C.* 1383 *σὺ δ' ἔρρ' ἀπόπτυστός τε κἀπάτωρ ἐμοῦ.*

1206 f. οἱά μ' ἐκκαλεῖ, 'what dost thou call upon me to do.' For the double acc., cp. Plat. *Euthyphr.* 5 A *αὐτὰ ταῦτα προκαλεῖσθαι αὐτόν.*

παλαμναῖον is not weak after **φονέα,** because, as used in poetry, it often implies the *defilement* (*ἄγος*) of blood-guiltiness,—meaning, 'accursed wretch,' rather than merely 'slayer.' Cp. Aesch. *Eum.* 448 *ἄφθογγον εἶναι τὸν παλαμναῖον νόμος, κ.τ.λ.* Properly the word means merely 'a man of violent hand': cp. *Ph.* 1206 *παλάμαν.*

1208 f. οὐ δῆτ' ἔγωγ', ἀλλ': the same formula as in *O. T.* 1161, *Ph.* 735.—**ὧν ἔχω** (*κακῶν*) **παιώνιον** refers more especially to bodily sufferings; while **ἰατῆρα τῶν ἐμῶν κακῶν** is rather, 'physician of my woes' generally. After **ὧν ἔχω, τῶν ἐμῶν** is awkward; but it is partly excused (1) by the slight pause which might follow *παιώνιον*, and (2) by the emphasis on *ἰατῆρα.*

1211 φοβεῖ πρὸς τοῦτο: cp. *O. T.* 980 *σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα.*

1212 φθόνησις is found only here. Cp. Plat. *Phaedo* 61 D *ἃ...τυγχάνω ἀκηκοώς, φθόνος οὐδεὶς λέγειν. Ion* 530 D *οὐ φθονήσεις μοι ἐπιδεῖξαι.*

1213 πλήρωμα (nom.), *sc.* *γενήσεται*:—cp. Eur. *Hec.* 574 *οἱ δὲ πληροῦσιν πυράν, | κορμοὺς φέροντες πευκίνους.* Though *πλήρωσις* would have been more natural, *πλήρωμα*, expressing the result, is equally correct here.

1214 (*πληρώσω*), **ὅσον γε** (*πληρώσαιμ'*) **ἂν μὴ ποτιψ.**: cp. *O. T.* 347 *εἰργάσθαι θ', ὅσον | μὴ χερσὶ καίνων* (*sc.* **εἶχες εἰργάσθαι**). Hyllus will help to hew the wood, but not to build the pyre. The pyre was kindled by Philoctetes, or, acc. to another version,

by Poeas (*Ph.* 802).—**ποτιψαύων**: tragic lyrics admit *ποτί* (fr. 225), and its compounds (1030 *ἀποτίβατος*: Aesch. *Theb.* 94 *ποτιπέσω*, etc.). But tragic dialogue presents no other example, except Aesch. *Eum.* 79 *ποτὶ πτόλιν*.

1215 **κοὐ καμεῖ**, 2nd pers. sing. midd., thou shalt have no difficulty, **τοὐμὸν μέρος**, on my part (acc. of respect: cp. *Ant.* 1062 *τὸ σὸν μέρος*).—Most editors take *καμεῖ* as 3rd pers. sing. act.: 'and my part of the work shall not flag.' But *καμοῦμαι* is the regular fut.: indeed, the only trace of the act. form is in Hesych., *καμῶ· ἐργάσομαι*.

1216 **ἀρκέσει καὶ ταῦτα**, *even* this: so *Ph.* 339 *οἶμαι μὲν ἀρκεῖν σοί γε καὶ τὰ σ', ὦ τάλας, | ἀλγήμαθ'*.—**πρόσνειμαι**: the midd. is noteworthy, as we should have expected *πρόσνειμον*: cp., however, Ar. *Av.* 563 *προσνείμασθαι δὲ πρεπόντως | τοῖσι θεοῖσιν τῶν ὀρνίθων ὃς ἂν ἁρμόττῃ καθ' ἕκαστον*,—where, as here, the act. might have been expected.

1217 **βραχεῖαν**, small (*O. C.* 586): **μακροῖς**, large (*Ai.* 130, etc.).—**διδοίς**, *sc.* *αὐτά*: cp. *O. C.* 475 *νεοπόκῳ μαλλῷ λαβών*.

1219 **Εὐρυτείαν**: cp. *O. T.* 267 *τῷ Λαβδακείῳ παιδί*.—**παρθένον**, an unmarried woman: cp. 1225.

1220 **ἐπεικάζειν** has here much better authority than *ἀπεικάζειν*: cp. 141 n.—**ὥς γ'**, as a correction of **ὥστ'**, is preferable to **ὡς**, not only as accounting for *τ'*, but because **ἐμέ** is added: cp. Eur. *Alc.* 801 *ὥς γ' ἐμοὶ χρῆσθαι κριτῇ*: Ar. *Plut.* 736 *ὥς γ' ἐμοὶ δοκεῖν*.

1221 **ἐπισκήπτω** with double acc., like *κελεύω τινά τι*: so Eur. *I. T.* 701 *πρὸς δεξιᾶς σε τῆσδ' ἐπισκήπτω τάδε*.

1223 **πατρῴων ὁρκίων**, the oath imposed on thee by thy father.

1224 **προσθοῦ**, associate with thyself: cp. *O. C.* 404.

δάμαρτα. This passage concerning Iolè and Hyllus (1216—1251) was rendered indispensable by the plot, if the poet was to avoid a contradiction which must otherwise have perplexed the spectators.

Iolè figured in legend as the wife of Hyllus. Their son, **Κλεοδαῖος** (called **Κλεοδάτης** by Theopompus, fr. 30), was mentioned by Hesiod (schol. Ap. Rh. 1. 824), and was recorded in the pedigree of the Spartan kings, being the grandfather of Aristodemus (Her. 6. 52, 8. 131). Hyllus and Iolè had also a daughter, **Εὐαίχμη**, known in Messenian story (Paus. 4. 2. 1).

But, in this play, Iolè is the paramour of Heracles, and indirectly the cause of his death. How, then, could Hyllus

wed her? His own words (1233—1237) express what a Greek would feel. It was necessary, then, that the marriage should be imposed upon him by his dying father's inexorable command.

Cp. Apollodorus 2. 7. 7 § 13 ἐντειλάμενος Ὕλλῳ...τὴν Ἰόλην ἀνδρωθέντα γῆμαι: as if Hyllus were younger than Sophocles here imagines him. Ovid, *Met.* 9. 278, of Iolè: *Herculis illam | Imperiis thalamoque animoque receperat Hyllus.*

1225 f. **ἄλλος...ἀντὶ σοῦ**: cp. *Ai.* 444 οὐκ ἄν τις αὖτ' ἔμαρψεν ἄλλος ἀντ' ἐμοῦ.—**ὁμοῦ**, prep. with dat., in the sense of 'near' (*O. T.* 1007), a specially Attic use.—**λάβῃ**, in this command, is clearly right: the mere wish, λάβοι, would be unsuitable. Cp. 331 n.

1227 **ἀλλ' αὐτός, κ.τ.λ.**: this third clause reiterates the sense of the first, προσθοῦ δάμαρτα: cp. 433 n.—**τοῦτο...λέχος** = τοῦτο κῆδος, cogn. acc. to **κήδευσον** ('contract this marriage'): cp. Arist. *Pol.* 5. 7. 10 κηδεύειν ὅτῳ θέλωσιν.—Not, 'cherish this bride,' as in Eur. *Med.* 888 κηδεύουσαν is said of Medea 'tending' Iason's new wife.

1228 f. **πιθοῦ**, not πείθου: it is a peremptory summons: cp. 470 n.—**πιστεύσαντ'** = πιθόμενον, as in 1251. These are perhaps the only clear examples of πιστεύω as = 'to obey,' though ἀπιστεῖν as = ἀπειθεῖν was frequent.—**ἐμοί**, not **μοι**, because the pron., though it has no strong emphasis, implies, 'to me, your father.' A son's obedience should be complete.—**σμικροῖς**, dat. of respect: cp. *Ph.* 342 πρᾶγμ', ὅτῳ σ' ἐνίβρισαν: Eur. fr. 1051 χρήμασιν λελείμμεθα.—**συγχεῖ**, obliterates, as if it had been traced in sand: cp. *O. C.* 609.

1230 f. **τὸ μὲν νοσοῦντι κ.τ.λ.** Cp. 543 ff. θυμοῦσθαι μὲν οὐκ ἐπίσταμαι | νοσοῦντι κείνῳ... | τὸ δ' αὖ ξυνοικεῖν τῇδ' ὁμοῦ τίς ἂν γυνὴ | δύναιτο...;—**ὧδε...φρονοῦντα**, in a state of mind so deplorable as is argued by the bare suggestion of such a marriage. This is not an 'aside'; but the speaker's amazement precludes a direct reply.

1232 **ὡς ἐργασείων**: cp. *O. T.* 625 ὡς οὐχ ὑπείξων οὐδὲ πιστεύσων λέγεις; For the desiderative verb, see *Ph.* 1001.

1233 ff. **τίς γάρ ποθ'**, the indignant exordium, is immediately followed by the relative clause concerning Iolè, ᾗ having a causal force,—as we might say, 'What! *when* she...' etc. Cp. *O. C.* 263 κἄμοιγε ποῦ ταῦτ' ἐστίν; οἵτινες βάθρων κ.τ.λ. Then, instead of ταύτην or τήνδε, as antecedent to ᾗ, the speaker bitterly says, **ταῦτ'**, 'all this,'—the horrors which, for him, are

embodied in Iolè. Cp. *O. T.* 1492 ἀλλ' ἡνίκ' ἂν δὴ πρὸς γάμων ἥκητ' ἀκμάς, | τίς οὗτος ἔσται, τίς παραρρίψει, τέκνα, | τοιαῦτ' ὀνείδη λαμβάνων;

The ethic dat. μοι implies, 'as I have seen.'—θανεῖν, without τοῦ: cp. *Ant.* 1173 αἴτιοι θανεῖν: μόνη μεταίτιος means that she alone shared the blame with Heracles (cp. 260 n.).—σοὶ δ' is more probable than σοί τ' here, where the antithesis is marked.—ὡς ἔχεις ἔχαν: Dem. or. 3 § 8 ἐχόντων ὡς ἔχουσι Θηβαίων: *O. C.* 273 ἱκόμην ἵν' ἱκόμην.—ὅστις μὴ...νοσοῖ: the optat., on account of ἕλοιτ' ἄν: the relative clause is equiv. in sense to a protasis, εἰ μὴ νοσοῖ: cp. *O. C.* 560. For the form νοσοῖ (instead of νοσοίη), *Ph.* 895.—ἀλαστόρων: *O. C.* 788. Such a marriage would imply that some ἄτη had deranged his mind (*Ant.* 622).

1237 τοῖσιν ἐχθίστοισι: cp. *O. T.* 366 τοῖς φιλτάτοις (Iocasta). —ὁμοῦ added to συνναίειν, as in 545 to ξυνοικεῖν.

1238 f. ὡς ἔοικεν, οὐ νεμεῖν, instead of οὐ νεμεῖ. The verb which ought to have been principal is attracted into the relative clause. Cp. Her. 4. 5 ὡς δὲ Σκύθαι λέγουσι, νεώτατον ἁπάντων ἐθνέων εἶναι (instead of ἐστὶ) τὸ σφέτερον. Id. 6. 137 ὡς δὲ αὐτοὶ Ἀθηναῖοι λέγουσι, δικαίως ἐξελάσαι (instead of ἐξήλασαν). Plat. *Sophist.* 263 D παντάπασιν, ὡς ἔοικεν, ἡ τοιαύτη σύνθεσις... γίγνεσθαι (instead of γίγνεται) λόγος ψευδής.

νεμεῖν...μοῖραν: μοῖρα is the share of respect due to a person: cp. Plat. *Crat.* 398 C μεγάλην μοῖραν καὶ τιμὴν ἔχει. For νεμεῖν, cp. 57 νέμοι...ὥραν.

θεῶν ἀρὰ (like θεῶν Ἐρινύες, *Ant.* 1075),—the vengeance sent by the gods, in answer to the father's imprecation (1202). In this objective sense, the Curse is itself the agent of retribution: cp. *O. T.* 418 δεινόπους ἀρά: Aesch. *Theb.* 70 Ἀρά τ', Ἐρινὺς πατρὸς ἡ μεγασθενής: and the Eumenides call themselves Ἀραί (*Eum.* 417). Sometimes, again, the Ἀρά is distinguished from the power which it calls into action: *El.* 111 πότνι' Ἀρά, | σεμναί τε θεῶν παῖδες Ἐρινύες. A transition from the latter idea to the former may be seen in *O. C.* 1375 f., where Oed. summons his own imprecations to be his ξυμμάχους.

1241 ὡς ἔοικας (instead of ὡς ἔοικεν), as in *El.* 516: so Eur. *Helen.* 497 ὡς εἴξασιν.—φράσεις, wilt 'show,' 'make it clear' (by acts, or words, or both). After such words—Hyllus means—some violent outburst of madness may be expected. φράζειν, 'to declare,' does not necessarily imply speech: Her. 4. 113 φωνῆσαι μὲν οὐκ εἶχε, οὐ γὰρ συνίεσαν ἀλλήλων, τῇ δὲ χειρὶ ἔφραζε. Aesch. *Ag.* 1061 σὺ δ' ἀντὶ φωνῆς φράζε καρβάνῳ χερί. There

is a shade of mournful irony in φράσεις ('make it plain enough').—For the double -εις, cp. *Ant.* 682 ὧν λέγεις δοκεῖς πέρι.

1242 ἀπ' εὐνασθέντος...κακοῦ, lit., 'from a lulled plague,' *i.e.* from the repose allowed to me by its subsidence. This is simpler than to understand, 'after the plague had been lulled,' when ἀπὸ would be used like ἐκ (Theocr. 15. 106 ἀθανάταν ἀπὸ θνατᾶς).—The *v. l.* ἀπευνασθέντος would be rather a gen. absolute. ἀπευνάζειν does not occur.

1243 ἐς πολλά, 'with regard to' them: cp. n. on 1211.

1244 κλύειν: *i.e.*, as to the marriage. The question as to the pyre has been settled (1215).

1245 f. δυσσεβεῖν. He regards Iolè as virtually the destroyer of both his parents (1233): it is not εὐσεβές for him to marry her. Heracles replies that the *supreme* duty is to do a father's pleasure (cp. 1177).

1247 πράσσειν...πανδίκως, to do these things 'with full justification,' *i.e.*, as a duty imposed by a father's solemn command.—For the place of οὖν in the verse, cp. *O. C.* 1205, *Ph.* 121.

1248 ἔγωγε, 'that I do'; cp. *Ai.* 104, 1347, 1365.

1249 f. ποήσω. He will marry Iolè. But he will call the gods to witness that it is his father's doing, and not an act of his own choice.—τὸ σὸν θεοῖσι δεικνὺς ἔργον: the ἔργον is not, strictly, the marriage itself, but the act of Heracles in prescribing it. Hence the words, 'showing *thy deed* to the gods,' mean properly, 'pleading, before the gods, the constraint which you have put upon me': not, 'protesting that my act in marrying Iolè is really your act.' Accordingly we have δεικνὺς τὸ σὸν ἔργον, not δεικνὺς τὸ ἔργον σὸν (ὄν).

1252 ff. καλῶς τελευτᾷς, after threatening disobedience (1230 ff.).—κἀπὶ τοῖσδε: *i.e.*, crown the promise with the deed. Cp. *Ai.* 813 κοὐ λόγῳ δείξω μόνον· | τάχος γὰρ ἔργου καὶ ποδῶν ἅμ' ἕψεται.—ταχεῖαν, adverbial: cp. *O. T.* 617 f.

πρὶν ἐμπεσεῖν κ.τ.λ.: his fear is not so much of the pain, or of increased difficulty for his bearers, but rather of the ill-omened cries which would be wrung from him on the brink of death. See on 1260.—σπαραγμὸν (778)—οἶστρον: a similar combination occurs in Aesch. fr. 163 ἐκ ποδῶν δ' ἄνω | ὑπέρχεται σπαραγμὸς εἰς ἄκρον κάρα, | κέντημα λύσσης, σκορπίου βέλος λέγω.

1255 f. ἄγ' is said to all the bystanders, rather than to Hyllus alone: cp. 821 ἴδ', n.—ἐγκονεῖτ': cp. *Ai.* 811 χωρῶμεν,

ἐγκονῶμεν: *ib.* 988 ἴθ' ἐγκόνει, σύγκαμνε. The derivation of the verb is uncertain: the only part of it used by Homer is ἐγκονέουσαι.—αἴρεσθε: this literal sense of the midd. αἴρομαι is much rarer than the figurative; see, however, *El.* 54, *Il.* 20. 247, Eur. *Cycl.* 473.

αὕτη, instead of τοῦτο: cp. *O. C.* 88 ταύτην ἔλεξε παῦλαν. He does not mean, 'this is the rest promised by the oracle' (1170); but merely,—'this is the true release for me.'—τελευτὴ... ὑστάτη, like ἔσχατον τέρμα (Eur. *Andr.* 1081), *extremus finis* (Verg. *G.* 4. 116). He has no presentiment of immortality.

1257 f. ἀλλ': cp. 1179 n.—οὐδὲν ἔργει like οὐδὲν κωλύει. Cp. 344.—τελειοῦσθαι: cp. *O. C.* 1089 τελειῶσαι: but *El.* 1510 τελεωθέν. Both forms were current in Attic prose.—ἐπεὶ κελεύεις: he again disclaims responsibility: cp. 1247.

1259—1263 As Hyllus spoke the last two verses, he gave a sign to the bearers (964) to come forward and resume their places beside the litter. These five anapaestic lines are spoken by Heracles while that order is being obeyed. Then the words of Hyllus, αἴρεσ', ὀπαδοί (1264), mark that the procession is about to move.

1259 ff. ἄγε νυν. Either νυν or νῦν would be fitting here, but the former is better: it refers to the consent of Hyllus. The scholiast read νυν (ἄγε οὖν).

πρὶν ἀνακινῆσαι τήνδε νόσον, 'before thou hast aroused this plague,' *i.e.*, 'allowed it to arise,'—by *delay*. The attacks recur at intervals; and he wishes to reach the pyre speedily (1253). The meaning is not that vehement laments might bring on the pain.

ὦ ψυχὴ σκληρά: this phrase has a bad sense in *Ai.* 1361; just as the epithet κρατερόφρων, given to Heracles in *Il.* 14. 324, is applied in Hes. *Op.* 147 to the χάλκειον γένος.—Cp. *Od.* 20. 18 τέτλαθι δὴ κραδίη: Aristophanes parodies such passages, *Ach.* 483 ff. πρόβαινε νῦν, ὦ θυμέ...ἄγε νυν, ὦ τάλαινα καρδία: as Voltaire said of like apostrophes in Corneille, 'nous ne sommes plus dans un temps où l'on parle à son bras et à son âme.'

χάλυβος λιθοκόλλητον στόμιον. This has been explained:—(1) 'A curb of steel, set with sharp stones'—to make it more severe. (2) 'A curb of steel, ornamented with costly stones.' (3) 'A steel *clamp* for binding stones together.'

I take the words in a way different from any of these. χάλυβος στόμιον, the 'curb of steel,' is, as all agree, the strong self-restraint which is to keep the lips *closed*. Then λιθοκόλλη-

τον introduces a new image. The lips, thus firmly closed, are *set as stone to stone* in masonry. Thus the whole phrase means 'A curb of steel, to keep the lips set as stone to stone.' The use of λιθοκόλλητον to describe the *effect* of the 'curb' has been assisted by the suggestion, in στόμιον, of στόμα.

ἀνάπανε βοήν. Pythagoras said that a dying man,—like one who is putting out to sea,—should avoid words of ill omen:—κατὰ τὸν ὕστατον καιρὸν παρήγγελλε μὴ βλασφημεῖν, ἀλλ' ὥσπερ ἐν ταῖς ἀναγωγαῖς οἰωνίζεσθαι μετ' εὐφημίας (Iamblich. *Pyth.* § 257).—**ὡς** with **τελέουσ'** (fut. part.), marking the intention (cp. 160): **ἐπίχαρτον**, predicative: ('as being about to do a compulsory deed with a feeling of joy'). The end has been imposed by fate; but it brings victory over pain.

1264—1278 The unanimous tradition assigned verses 1264—1274 to Hyllus. Verses 1275—1278 were given by some to the Chorus, and by others to Hyllus. From the indication in L at v. 1275 (χορὸς γράφεται ὕλλος), and from the schol. there (χορός· τινὲς ὕλλος), it may be conjectured that the attribution of 1275—1278 to the Chorus was the prevalent one. This was only natural, as the Chorus usually closes the play. A majority of modern editors, however, give vv. 1264—1278 wholly to Hyllus; and they seem right.

1264 ff. ὀπαδοί, 'attendants,' 'followers,'—the men who have come with him from Euboea (964). In *Ant.* 1108 Creon addresses his servants as ὀπάονες.—**μεγάλην μὲν ἐμοὶ** κ.τ.λ.: the meaning is, 'Pardon *me* for helping my father to destroy himself; and note that the real cruelty here is that of *Zeus*, who allows his son to perish thus.'

συγγνωμοσύνην (= συγγνώμην) a word found only here; cp. *Ant.* 151 θέσθαι λησμοσύναν.—**εἰδότες θεῶν μεγ. ἀγνωμοσύνην ἔργων** κ.τ.λ., 'recognising the great harshness of the gods in the deeds,' etc.: for the double gen., cp. Andoc. or. 3 § 33 τὴν... ἀσφάλειαν ἡμῶν τῆς ἐπαναφορᾶς. For ἀγνωμοσύνη, prop. 'want of considerateness,' cp. Dem. or. 18 § 252 πανταχόθεν μὲν ἄν τις ἴδοι τὴν ἀγνωμοσύνην αὐτοῦ καὶ τὴν βασκανίαν ('unfairness and malevolence'): *ib.* 207 τῇ τῆς τύχης ἀγνωμοσύνῃ, its 'cruelty.' The like-sounding words end two successive verses, as παρήνεσα and συνήνεσα in *Ph.* 121 f.

1268 κληζόμενοι is more than καλούμενοι: it implies invocation and praise: cp. 659.—**ἐφορῶσι,** *i.e.*, look calmly down upon them: cp. Aesch. *Ag.* 1270 (Cassandra complains of Apollo) ἐποπτεύσας... | ...καταγελωμένην.

1270—1274 **τὰ μὲν οὖν μέλλοντ' κ.τ.λ.**: Hyllus means:—'No one, indeed, commands a view (**ἐφορᾷ**) of the *future* (and so it is possible that Zeus may yet make some amend); but, as to the *present* situation, it is miserable for us, shameful for Zeus (**ἐκείνοις**), and supremely cruel for the victim.'

The words **τὰ μὲν οὖν μέλλοντ' οὐδεὶς ἐφορᾷ** *unconsciously* foreshadow the apotheosis of Heracles. This is the only hint of it in the play.

χαλεπώτατα δ' οὖν. Here **δ' οὖν** marks the return to the foremost subject of his thoughts. 'Be the pity or the shame what it may, there can be no doubt who *suffers* most.' Cp. *Ant.* 688.

1275—1278 These four verses are addressed by Hyllus to the leader of the Chorus, and give the signal for moving from the orchestra. With **παρθέν'**, compare **ὦ παρθένοι** in 211. The Chorus has been silent since 1113; and it seems dramatically right that its silence should be maintained in this last scene. The young maidens of Trachis may well leave the son of Heracles, at this solemn moment, to sum up the lesson of his father's fate.

If the verses are given to the leader of the Chorus, then **παρθέν'** will be taken in a collective sense, as referring to the other choreutae; cp. 821 **ὦ παῖδες**. Prof. Campbell understands a reference to the maidens of the *household* (205); but this seems less natural. In either case, the singular number would be unusual.

Another view is that **παρθέν'** means Iolè. But she is not present: and, even if she could be thus summoned forth, her presence would be unfitting.

1275 **ἐπ' οἴκων** (see cr. n.) is clearly right. **ἐπὶ** is often thus used with the gen., of position: Plat. *Charm.* 163 B **ἐπ' οἰκήματος καθημένῳ**: Thuc. 4. 118 **μένειν ἐπὶ τῆς αὐτῶν**.—The vulg. **ἀπ' οἴκων** has been explained in three ways, each of which appears untenable:—(1) 'Do not stay behind,—leaving the house,' *i.e.*, 'leave it.' (2) 'Do not fail from the house,'—*i.e.*, 'stay there.' (3) With **παρθέν'**: 'O maiden from the house, do not stay behind.'

1276 f. **θανάτους**, Deianeira's violent death (for the plur., cp. *O. T.* 497). The bold use of **μεγάλους** is softened by the poetical plur., which brings out the notion of a 'great' or 'awful' *calamity*. **μέγας** is often nearly equivalent to **δεινός**, as in **μέγα τι παθεῖν** (Xen. *An.* 5. 8. 17), etc.

πήματα...καινοπαθῆ, the strange and terrible sufferings of Heracles. This adj. does not occur elsewhere: but Aesch. *Theb.* 363 has *καινοπήμων* as = 'new to woe.' (For the bad sense of *καινός*, cp. 867, 873.) The second part of the compound is akin in sense to *πῆμα*: cp. 756 n.

1278 With **Ζεύς** the schol. supplies *ἔπραξεν*: but it seems truer to supply *ἐστίν*. 'There is nothing in all this that *is not* Zeus': *i.e.*, he is *manifested* in each and all of these events.

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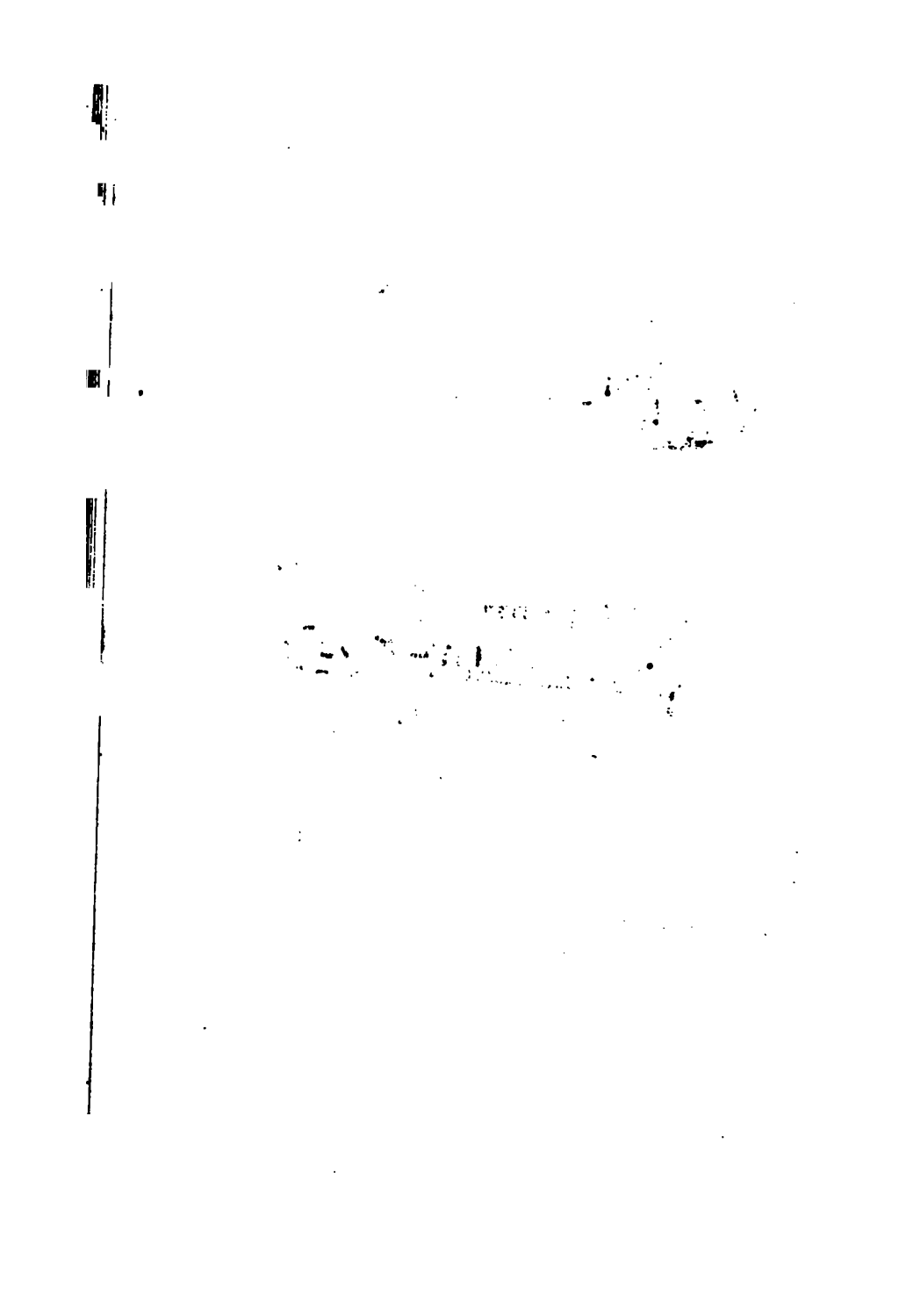

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